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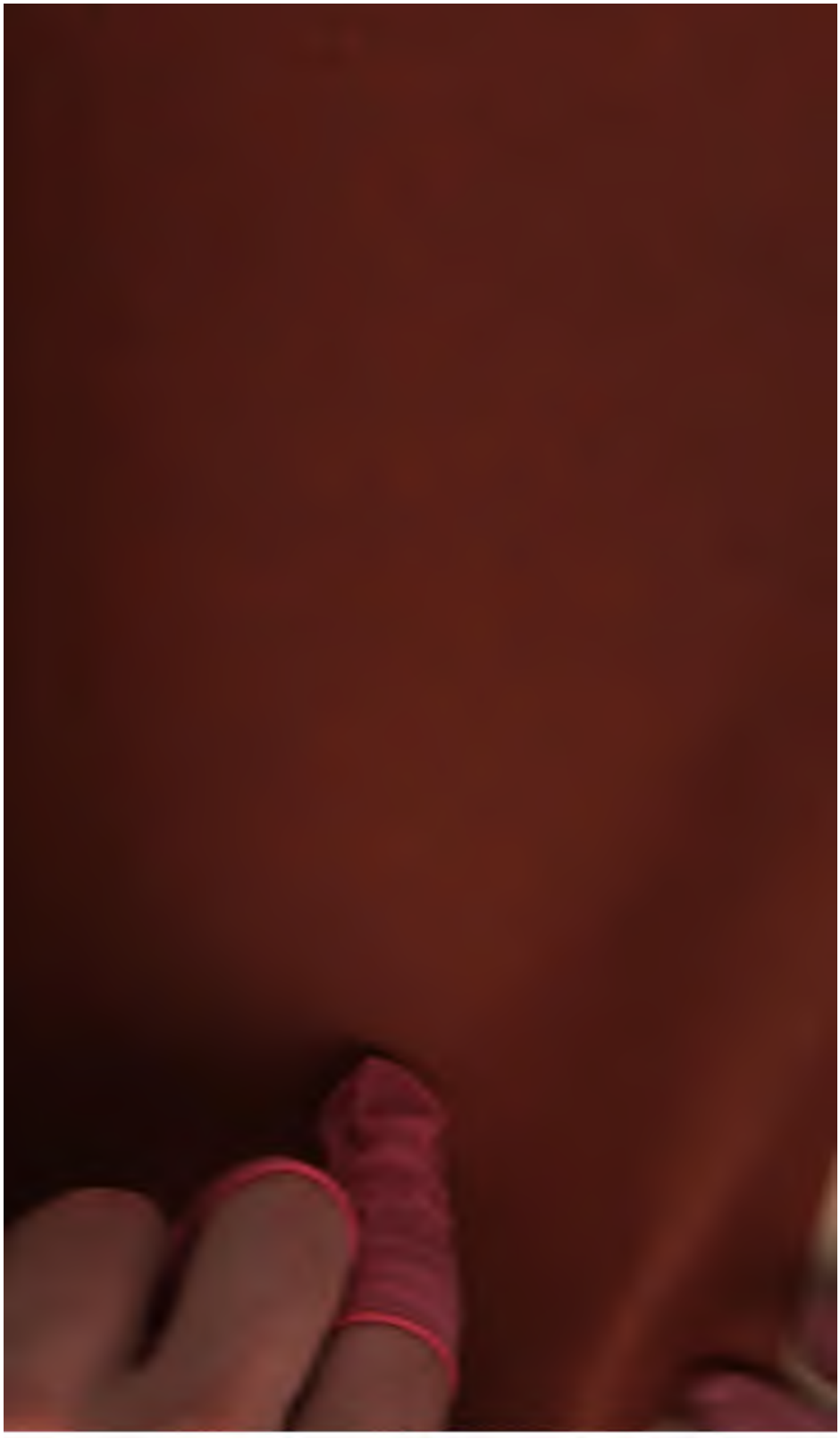


M. BOTTA'S LETTERS

ON THE

DISCOVERIES AT NINEVEH.

TRANSLATED FROM THE FRENCH,

BY

C. T.

WITH A PLAN, PLATES, AND INSCRIPTIONS.

First Series.

"So Jonah arose, and went unto Nineveh, according to the word of the Lord. Now Nineveh was an exceeding great city of three days' journey."—JONAH iii. 3.

"And should not I spare Nineveh, that great city, wherein are more than six score thousand persons that cannot discern between their right hand and their left hand, and *also* much cattle."—JONAH iv. 11.

LONDON:
LONGMAN, BROWN, GREEN, AND LONGMANS,
PATERNOSTER ROW.
1850.

BIBLIOTHECA · BODLEIANA

PREFACE.

In commencing a translation of the first series of M. Botta's letters on the Discoveries at Nineveh, it was intended to print a limited number of copies for private circulation only; but, at the request of some friends, who, zealously and carefully studying the important events recorded by Scripture history, feel an interest in preserving and making known to others these last relics of the once mighty Assyrian empire, this little volume is now offered to the public.

Nineveh—that name familiar from our infancy, when, with childish delight, we heard the oft repeated story of Jonah—flourished in an epoch so far removed from the present time, that we have been unable to form any definite ideas respecting its site, architecture,

the customs of its inhabitants, or extent of their civilization. We believed in its existence, as in that of every other place or city mentioned in Holy Writ; but, beyond this, little remained to guide our scrutiny. At length, however, the industry of a few private individuals has opened a wide and unexpected field for future investigation, of which the growing taste, generously promoted in England by his Royal Highness Prince ALBERT, for scientific pursuits, will doubtless take due advantage.

Discoveries relating to the earliest ages, and made within the Nineteenth century, have roused a spirit of archæological enquiry throughout Europe. Our

Nevertheless, *earthly wisdom alone* cannot arrest the appalling progress of scepticism and infidelity. Too often concealed by the brilliant attractions of genius, and artfully assuming the semblance of virtue or a praiseworthy desire for knowledge, their fatal poison corrupts the human mind at every age and in all stations. May we not humbly trace the hand of an All Wise Providence? who hath thus "brought to light the hidden things of darkness,"* and set up one beacon more to guide the Christian traveller on his homeward journey—thrown one more stumbling block across the unbeliever's doomed but enticing path.

Mr. Rich, formerly Political Resident of the East India Company at Baghdád, was the first who seriously turned his attention towards the ruins of Ancient Assyria.† In 1820 he visited Mosul, and examined the mounds in its vicinity. He has left an interesting account of the cuneiform inscriptions, and their

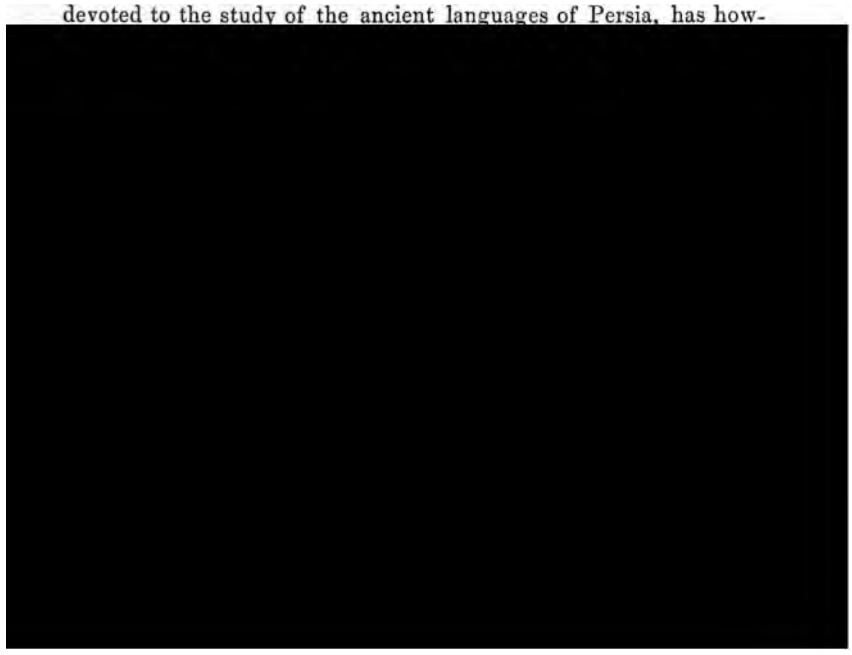
* 1 Cor. chap. iv, verse 5.

† Introduction to Layard's "Nineveh," page xxii.

probable design.* The more recent discoveries of Major H. C. RAWLINSON, C. B. (Political Agent, Turkish Arabia, also H. M. Consul at Baghdád.)

* "Babylon and Persepolis," page 182. Mr. RICH describes the specimens of that "very curious and primitive system of writing found only in the Babylonian monuments, and those of Persia in the days of its history. The cuneiform, or, as it has sometimes been called, the arrow-headed character, baffled the ingenuity of the decipherer, till Dr. GROTEFEND, of Frankfort, undeterred by the ill success of his predecessors, applied himself to the task with a judgment and resolution which secured success. The result, so creditable to his industry and learning, and the process by which he obtained it, he very ingenuously submits to the public.

"Dr. GROTEFEND, who professes to be rather the decipherer than the translator of the cuneiform inscriptions, and who engages merely to open the way to those whose attention has been much devoted to the study of the ancient languages of Persia, has how-



and others on this subject, have been published in the admirable pages of the "Literary Gazette" and "Athenæum." The following extracts may not be out of place here.

At a meeting of the Royal Asiatic Society, January 19th, 1850, Major RAWLINSON read "his long expected communication on the interesting monuments found on the site and in the vicinity of Nineveh."* He declares Khorsabad to be a city named from its founder, but alludes "to the extreme difficulty of rendering the inscriptions of Nimrúd and Khorsabad available for the illustration of history, owing to the practice the Assyrians followed of distinguishing their

and Xerxes. Notwithstanding the obscurity in which its history is involved, it is not difficult to fix the period when it fell into disuse. From its peculiar form it is evident that it must have been confined, like the sacred character of the Egyptians, to inscriptions on stone and other hard substances; and there must consequently have been another mode of writing better calculated for ordinary purposes. The sacred, or lapidary, character must have fallen into disuse upon Alexander's conquest, when neither the Persians nor Babylonians had any monuments to erect, or events to record."

* Athenæum—January 26th, 1850.

proper names by the sense, rather than by the sound; so that the form of a name could be varied, *ad libitum*, by the employment of synonyms, expressed either symbolically or phonetically. A further source of confusion was noticed in the multiplicity of names attaching to the different divinities, any one of which might be employed in forming a king's name, without regard to phonetic uniformity." The paper went on to state that, in all probability, every Assyrian inscription "yet discovered, whether found at Nimrúd or Khorsabad, or at Koyunjik, belonged to that line of kings known in history as the dynasty of Ninus and Semiramis.* He did not believe that we had hitherto found any memorials of the lower dynasty, or of those kings mentioned in Scripture as contemporary with the kingdoms of Israel and Judah; and he almost expects that if such materials should come to light, Assyria would be found during the period in question to have been in dependence on the lords paramount of Media." Major RAWLINSON also

* Ninus and Semiramis lived about 2000 years B.C.

observed "that the Khorsabad inscriptions furnished the most valuable material yet discovered for the early geography of the East, and were of particular interest in showing that a strong Scythic element had been introduced into the population of Western Asia during the period which intervened between the eras of Nimrúd and Khorsabad."

On the 16th of February, 1850, the Royal Asiatic Society held another meeting,* at which his Royal Highness Prince ALBERT presided as Vice-Patron. Major RAWLINSON commenced the reading of his paper by explaining "the process by which the inscriptions of Babylon and Assyria had been rendered legible." He described "the nature and structure of the Assyrian alphabet. It was said to bear undoubted marks of an Egyptian origin. It was partly ideographic, and partly phonetic; and the phonetic portion was partly syllabic and partly literal." He endeavoured to illustrate the many "obscurities of alphabetic expression, by suggesting that, as

* Literary Gazette—February 23rd, 1850.

the Assyrian system of writing was borrowed from that of Egypt, so each cuneiform sign must have been originally supposed to represent a natural object, and the phonetic power of the sign must have been, in some cases, the complete name of the object, and in others, the dominant sound in the name, whether initial, medial, or final." Although much had already been done towards deciphering the historical inscriptions, "the vocabulary of 500 words, which was at present the only manual of interpretation, did not contain a tenth part of the vocables used in the inscriptions of Assyria and Babylonia."

Major RAWLINSON afterwards mentioned several "circumstances which seemed to render impossible the identification of the builder of Khorsabad with Shalmaneser (as by some imagined), or the builder of Koyunjik with Sennacherib."

We learn from ancient authors that the usual method of preserving Assyrian and Babylonian records "was on prepared bricks, tiles, or cylinders of clay, baked after the inscription was impressed."* To this

* Layard's "Nineveh," Vol. II., page 185.

primitive custom of writing on hard substances the Old Testament frequently refers. Josephus* informs us that the sons of Seth the son of Adam, desirous "that their inventions might not be lost before they were sufficiently known; upon Adam's prediction that the world was to be destroyed at one time by the force of *fire*, and at another time by the violence and quantity of *water*, they made two pillars; the one of brick, the other of stone; they inscribed their discoveries on them both, that in case the pillar of brick should be destroyed by the flood, the pillar of stone might remain, and exhibit those discoveries to mankind; and also inform them that there was another pillar of brick erected by them. Now this remains in the land of Siriad to this day."

Regarding M. BOTTA's description of the mode of structure observed in the Khorsabad monument, the subjoined passages do not appear inapplicable:†— "Now therefore the King (Solomon) laid the foun-

* Antiquit. Lib. I., cap. ii.

† Josephus—Antiquit. Lib. VI., cap. iii.

dations of the temple very deep in the ground, and the materials were strong stones, and such as would resist the force of time; these were to unite themselves with the earth, and become a basis and a sure foundation for that superstructure which was to be erected over it, &c." This upper building was to be "equal to it in its measures." "He also built round about the temple thirty small rooms, which might include the whole temple, by their closeness one to another, and by their number, and outward position round it. He also made passages through them, that they might come into one through another." Again: "The roof that was over the house was of cedar;

under the beams, it was made of the same materials, and was all made smooth, and had ornaments proper for roofs, and plates of gold nailed upon them: and as he inclosed the walls with boards of cedar, so he fixed on them plates of gold, which had sculptures upon them, &c."

Several instructive books upon Assyria have lately appeared, and others are in course of publication. Colonel CHESNEY's beautifully illustrated work—"The Expedition for the Survey of the Rivers Euphrates and Tigris,"—is understood to be the result of deep research, and will, it is expected, be a valuable addition to the standard literature of our country.

M. BOTTA began his spirited and laudable undertaking soon after his arrival at Mosul, where he had been appointed French Consul. This town, situated on the Tigris, and supposed to occupy part of the site of Ancient Nineveh, is distant 190 miles south-east of Diarbekir, and 220 west-north-west of Baghdád. A mosque, venerated as the prophet Jonah's tomb, but for which we have no scriptural authority,

stands on the summit of one of the largest mounds opposite to Mosul.

Dr. LAYARD, the enterprising and successful fellow labourer of M. BOTTA, says, while justly acknowledging the disinterested and liberal conduct of that gentleman towards himself; "to him is due the honor of having found the first Assyrian monument."*

The following letters were originally published by M. JULES MOHL in "*Le Journal Asiatique*" (a Paris periodical, exclusively devoted to Eastern literature) during the years 1843-44.

It is a source of much regret that the whole of these most interesting discoveries have not been issued in a form more accessible to the general reader. Few persons possess sufficient means to purchase the magnificent work, now in progress, by M. M. BOTTA and FLANDIN, — "*Monument de Ninive*," — to be completed in 90 parts, at 20 francs each.

* At Khorsabad.—"This word is probably an abbreviation of Khostau-abad, the abode of Khosroes. From their vicinity to the Kurdish mountains, many villages in this part of Assyria have Persian names." Note to Layard's "Nineveh," Vol. I., page 11.

M. BOTTA's measurements have not been altered in the translation. The mètre is equal to 3 English feet, 281 decimal parts. The French foot corresponds with 1 English foot, 066 decimal parts.

The translator is fully sensible of many defects with regard to forms of expression; the chief object in view being a desire to convey M. BOTTA's *true meaning*, and to change the construction of the sentences as seldom as the difference between the French and English languages would allow.

BALLINCOLLIG,
March, 1850.

LETTERS OF M. BOTTA,

ON

THE DISCOVERIES AT NINEVEH.*

LETTER I.

ERRATA.

For the word PLAN, read PLATE, in every instance except the first.

Page 30—For FLAUDIN, read FLANDIN.

„ 39—For PL. XXXVIII., read PL. XXVIII.

deciphering those written in cuneiform characters that are now unintelligible. During a lengthened

* M. BOTTA sent me some time ago, the results of certain excavations he had undertaken within the compass of Nineveh, and which had furnished him with cuneiform inscriptions both on brick and stone; I was on the point of publishing them with extracts from his letters, when I received the news of his splendid discovery at Khorsabad. This event I hesitated not an instant to proclaim, determining to make known the inscriptions found at Nineveh at a

LETTERS OF M. BOTTA,

ON

THE DISCOVERIES AT NINEVEH.*

LETTER I.

Mosul, April 5th, 1843.

SIR,

YOU are aware that for some time past I have been making excavations in the neighbourhood of Nineveh, in hopes of discovering some remains of monuments, or inscriptions, which, by multiplying the means of comparison, might prove useful towards deciphering those written in cuneiform characters that are now unintelligible. During a lengthened

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period, works have been continued under my guidance, in the great mound adjoining that whereon is built the village of Niniouah; but, tired of finding merely bricks and worthless fragments, I removed my labourers to an adjacent village—Khorsabad; from whence bricks had been brought to me bearing cuneiform inscriptions. In this place I have had greater success, and my workmen have found the remains of a monument, very remarkable for the number and character of the sculptures adorning it. I enclose you a brief description of all that has come to light

later period. I reproduced M. BOTTA's drawings, without allowing myself to correct them in the slightest degree, and I have no doubt my readers will be of opinion that this was the best plan to pursue. These are almost the only Assyrian sculptures known at the present day, and the information that may be drawn from them, particularly by comparison with those of Persepolis, is extremely important. M. Le Comte Duchâtel, Minister of the Interior, and M. Villemain, Minister of Public Instruction, have obligingly taken measures which will enable M. BOTTA to continue his researches, and transmit to France all those sculptures whose condition will admit of removal; and here I must entreat M. M. Cavé, Vitet, Lenormant and Letronne to allow me to thank them, in the name of M. BOTTA, for the interest they have manifested to preserve these antiquities. At the moment of publication, I received a second letter from M. BOTTA, dated 2nd May, accompanied by drawings still more curious, and by new inscriptions. I would gladly have added them now, but time has failed me for executing the plates; they shall not be long delayed.—J. MOHL.

up to the present moment, for the whole lies buried under a mound. To this I add some drawings, hastily made—the best that can be produced by a man who is no artist—and a copy of some inscriptions. Recalled by business to Mosul, I could only remain one day at Khorsabad, and it would require several to transcribe all that the workmen have discovered there during a week. I shall return to the spot when the excavations, being more advanced, shall enable me better to comprehend the *ensemble* of the monument, and will stay long enough to admit of my describing every thing minutely.

The village of Khorsabad, Khortabad, or Khorstabad, (for in these different ways is this name, which is certainly not Arabic, pronounced), is five *caravan hours* to the north-east of Mosul, on the left bank of the little river called the Khauser. It is built upon a mound,* elongated from east to west; the eastern extremity rises in a cone, which I have been told is artificial and modern, but this appears to me doubtful, since he who gave me the information has erected a house on the top. He probably fears my exploring operations may undermine his structure. The

* The mound is about fourteen miles N. N. E. of Mosul.—*See Layard's "Nineveh,"* Vol. I., page 148.

western extremity shoots out into two heads, and it is on the northern point of the division that my workmen have found the very mutilated remains of which I am going to write, adding to my description a plan.*

Attacking the mound by its summit, my labourers immediately discovered the interior of two parallel walls,† separated by a platform of six mètres in width. The extremity of these two walls is level with the slope of the mound, and consequently the monument appears incomplete on that side. What remains of these walls is about 2 mètres and a half long, from west to east; they then turn at right angles, in order to approach each other, leaving between them a space of 2 mètres, 20 centimes; hence begins a passage about $3^{m.}$ long, at the end of which the walls again divide, at right angles, to the north and south. Towards the north the clearing has not yet been continued, but the excavations towards the south have shown that after stretching $3^{m.}\ 32^{c.}$ in that direction, the wall turns westward, and is extended

* See the Plan (Pl. I.). I must remark that this plan is the third of those sent me by M. Botta, and that it comprehends the state of the excavations up to the 2nd June. The present letter merely refers to the excavations marked I.—VIII., and to the wall marked XVII.—J. M.

† These are the walls marked V. and VI.

to the same point from whence it started. The form of this edifice will be explained in the plan.

As the mound gradually rises to the east, the wall and brickwork, at first destroyed to their base, acquire height as they proceed in this course, and I have had the pleasure of seeing that the entire surface was covered with bas-reliefs, so much the more curious that some of them are evidently representations of an important historical fact. In order to describe them, I shall commence by the wall forming the northern side of the platform. Setting out from the extremity of the wall, towards that point where the sculptures become distinct, (VI.), we perceive the figure of a warrior clothed in armour, with a helmet on his head, falling backwards, pierced by a lance. Behind him are two archers, clad in the same manner, and discharging arrows in an opposite direction.* Where the wall turns, at right angles, towards the south, it is occupied by a bas-relief, (VII.), of which I send the most exact drawing I could possibly make.† In the

* See Plan II. On the edge of this plate may be observed the helmet of the fallen warrior; M. BOTTA remarks, in a note, that the figures are too indistinct to be given entire.—J. M.

† I have received the drawing to which M. BOTTA refers, but shall not be able to publish the bas-relief at present, my correspondent having pointed out, in a letter written afterwards, some

corner is a fortress, consisting of two embattled towers, and upon these are two personages (very much out of proportion); one raises his arms to heaven, in token of despair, while the other hurls a dart; more to the south, are two archers, with one knee on the ground, pointed helmets on their heads, and habited in coats of mail. One discharges an arrow towards the fortress; the other has one arm raised, and holds in his right hand an instrument, which I have drawn as correctly as I could distinguish it, but its use I am unable to divine. Behind these are two other archers, standing, in the act of discharging their arrows in the direction of the fortress. These figures are about three feet high; they are delineated with *naîveté*, but are not untrue to nature, nor are they wanting in spirit. This scene is surmounted by a cuneiform inscription, unfortunately so defaced that I despair of being able to transcribe much of it; besides there can be no doubt that a large proportion no longer remains, since, judging from the figures I am about to describe, the wall must have been tolerably high. I will copy all I can of this inscrip-

corrections to be made in it, because similar bas-reliefs had assisted him more accurately to distinguish certain details. I have requested him to make an entirely new drawing.—J. M.

tion, because one single historical name may suffice to explain the bas-relief.

In the passage, the northern wall first presents a figure (VIII.) three feet high, of which I send a drawing;* then, more towards the east, is seen the lower part of a colossal personage, whose height should be at least eight feet; the legs are particularly well designed, and appear defended in front by armour.† The wall now turns to the north, and on this side the excavation has not been continued further. To the south of the platform, the first object discernible (V.) is the lower part of five human figures, plainly attired, and turned towards the east. Behind them walks a personage whose head is wanting, but who seems to have had wings.‡ The wall, on turning to the north, displays a bas-relief, which I have copied.§ First, may be observed a man with a sword in his girdle, and holding in his hand a long staff; he is apparently driving before him a woman, whose hand contains, I think, a purse. In advance of her is another female, leading a naked child by the arm; she is preceded by a third, who appears to carry a sack or wine-skin on her shoulders. I imagine the whole of this side of

* See Plan III. † Plan IV. ‡ Plan V. § Plan VI.

the platform represents captives taken in the expedition sculptured on the other. All these figures are three feet high, and, like the rest, are surmounted by a cuneiform inscription, much decayed.

Turning eastward, in order to form the remaining partition of the passage, (III.), the wall displays (like that opposite) two personages,* differently clad; one is three feet high, and entire; the other colossal, but mutilated. Turning towards the south, at the end of the passage, (II.), the wall presents the lower part of four colossal figures, arrayed in long fringed robes, delicately sculptured.† Four others, more sumptuously attired, may be perceived on the exterior of the brickwork (I.).

The platform between the two branches of walls is paved with flag-stones, and on each side, in the pavement, is an oblong trough, or conduit, four inches and a half deep; to the eastward it is rounded, to the westward square. I cannot conceive for what purpose they were designed. The passage between the two brickworks is paved by one large slab, which occupies its entire length and breadth; it is covered with a cuneiform inscription; of this I enclose as

* See Plan VII. † Plan VIII.

accurate a copy as (considering its many fractures,) can possibly be made;* I have spared no pains, and believe it may be trusted in whatever I have not marked as doubtful. I shall endeavour to preserve the fragments, in order to reunite them in a solid manner. I should observe that, judging from present appearances, the characters seem to have been incrusted with copper.

The monument I have just described being evidently incomplete, I caused, on my arrival at the spot, a trench to be dug in the direction, and a few paces in advance, of the northern wall. My idea was correct, for my workmen immediately found a wall, displaying two very remarkable colossal figures (XVII.), eight feet and a half high, and, except the cracks, entire. The first is a bearded personage, walking towards the east, and carrying in his hand a small chest or cage. Before him walks a female, with her hair gathered up in a tuft at the back of her head. She wears a robe with straight sleeves terminating at the elbow; it is drawn close at the waist, the upper part is wider, and finely plaited, like the Saya of the Spanish ladies. On her wrists are bracelets, formed by two serpents'

* Plan IX.

heads, which appear to bite each other. In one hand she holds a long staff or sceptre, and, what is extraordinary, she carries in her girdle a long and broad sword with a rich handle.

These two figures are in good preservation, and I should have made drawings of them, but for their position at the bottom of a narrow trench; however, I shall not fail to do so when the excavation is complete.* The female figure especially, having only three fractures, and no part wanting, unless perhaps the ear, it would be possible, and, in my opinion, desirable to preserve it; it is, as far as I know, unique.

I must not omit to remark that, notwithstanding the length of time these figures have remained under ground, their garments and hair still show evident traces of colour.

This female bears the semblance of royalty, and I should believe her to be the last in this direction, but, immediately in front of her, the wall turns at right

* I afterwards received a drawing of these two figures; see Plan X. In a letter of the 2nd of May, M. BOTTA thus writes; "The only thing I have to rectify, is what I said on the subject of the woman's robe; it is wide, and not drawn close to the figure, as I imagined when merely the back part had been uncovered."—J. M.

angles, which perhaps may indicate the extent of the building, and there it again displays feet, and the lower border of a woman's robe, who is attired in the same manner as the preceding. Unfortunately, all the upper part is wanting.

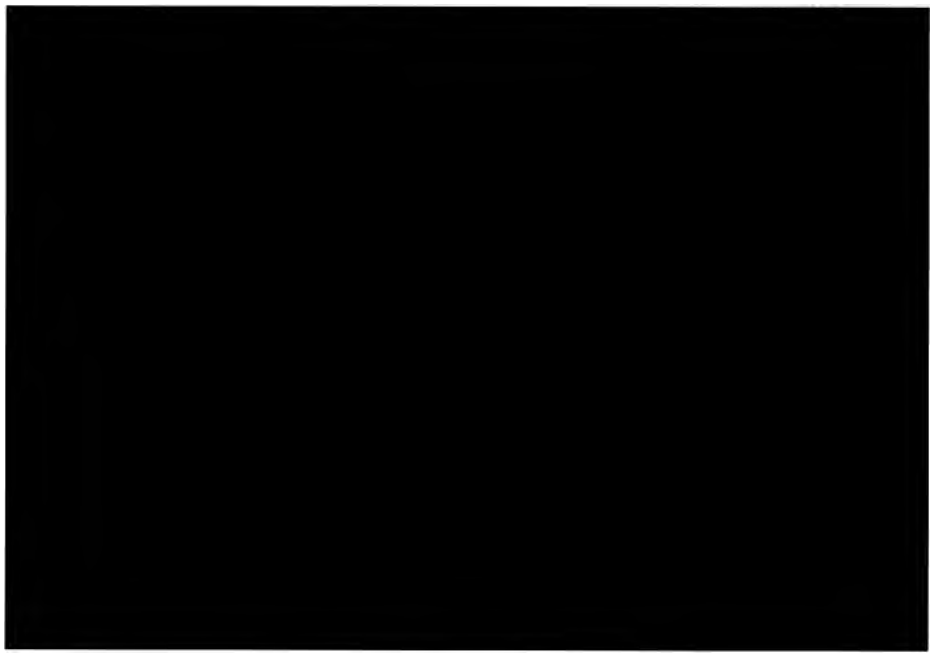
The state of these sculptures, the form of the garments, strikingly resemble those of Persepolis, only that there appears to me more animation in the figures, and greater anatomical science in the design. The muscles of the arms and legs are remarkably well indicated, and, on the whole, these bas-reliefs give favorable evidence of the taste and skill of those by whom they were executed.

This description, Sir, is very incomplete, but at a later period I shall despatch you another more detailed. I continue to excavate, and with so much the greater interest, that I believe myself the first who has discovered sculptures that may, with some probability, be traced back to the epoch when Nineveh flourished.

I am careful to collect all the pieces agreeing with each other, in hopes of being able to reunite and glean from them an ample harvest for historical research. I have already rejoined, in this manner, part of the remains of a colossal female figure richly

attired, having ear-rings and rings, or *kholkal*,* on her legs. I have found besides, several broken sculptured fragments in black siliceous limestone, of delicate workmanship, but of this kind nothing at all perfect has yet appeared.

Lastly, at a hundred paces from the village, I found a sort of altar (if such it may be called)† of triangular shape, and surmounted by a round platform. The angles display lions' paws, extremely well sculptured, and the *tout ensemble* has so Grecian an air, that I should have doubted its origin, had not the circumference of the platform presented me with a cuneiform inscription which I have copied.‡ There is, moreover, no concavity in the upper part, nor any thing that may lead to the suspicion of its having been a



fire-altar. It is, perhaps, the pedestal of a column. I am told that at a little distance is another and a similar fragment, but much mutilated; I have not seen it, but my next excursion shall be towards that locality, in hopes that it will assist me to complete what is wanting in the inscription.

It is time, Sir, that I should inform you of the style in which this monument is constructed, and therein do not lie its least remarkable features, for I know of nothing like it. It is built upon a platform composed of a single range of baked bricks, bearing inscriptions. Above this platform is a layer of fine sand, six inches in thickness, which is spread upon another platform of bricks, and so on several times, strongly cemented with bitumen. This sand was, there can be no doubt, deposited intentionally, for it must have been brought from the Tigris, though with what object I cannot conceive, unless to contradict our proverb. This is not all; the walls are formed of large and small slabs of gypsum, such as is found near Mosul. Between these there is merely earth; thus the whole exterior of the brick-work is covered with sculptured slabs, while the interior is filled with clayey soil. There is no appearance of its being the decomposition of unbaked bricks,

for no traces of them are visible; but my workmen assert that this earth has been mixed with lime, which hardens it, and that this mode of construction is in use at Mosul at the present day. Nevertheless, it seems to be far from durable, and forms a singular contrast to what we already know regarding primitive monuments. In confirmation of this statement, the swelling of the earth, before the empty spaces were filled, has broken the bas-reliefs into a thousand pieces, and since I have cleared the passages, their sole stay being removed, they would fall if not carefully and immediately supported. As these props will not last beyond the period of my present labours, this monument must necessarily perish for ever, unless the enlightened munificence of the French government provide me with the means of rescuing the most interesting portions.

Such Sir, are the details which I am now enabled to give. I will continue to keep you *au courant* of all discoveries that may result from my researches, in the hope that they will not be altogether devoid of interest both for yourself and the literary world.

E. BOTTA.

LETTERS OF M. BOTTA,

ON

THE DISCOVERIES AT NINEVEH.

LETTER II.

Mosul, May 2nd, 1843.

SIR,

IN a former letter, I had the honor of acquainting you with my archæological discovery in the village of Khorsabad; I now send you some particulars of what has since been brought to light. To my description I annex a plan, which approaches nearer to the reality than the first.* This plan is necessary in order to elucidate what I have written, because

* I do not publish this plan; that which accompanies the first letter (see Plan I.) being posterior to, and more complete than the one named by M. BOTTA. Therein will be found the state of the excavations such as it was when M. BOTTA wrote his third letter.

J. M.

nothing else can give any idea of the different parts of the monument.

You doubtless remember that the excavations ceased at the end of a wall, forming the northern side of a passage paved with an inscription. I had left the workmen an order to quit this point and follow the wall, to see whether it was a continuation of that which displays the two colossal figures discovered more to the eastward; it is not so; before reaching these, this wall opens out in a passage running towards the north, and like the one I first found, but rather larger. I will call it passage No. II. The eastern partition (XVI.) has been followed as far as the point where it turns to the east at right angles; the western partition (X.), facing this same point, turns towards the west, it then turns back in a northerly direction, forming, with an opposite wall, the passage No. III. This last wall comes from the northward, and by following it to its head, I have ascertained that at the distance of five mètres it turned towards the east.

Of the result of all this the plan will show an outline, but yet cannot explain the *ensemble* in the slightest degree. On reflection, it is evident that this is only a very small portion of an immense monument;

future labours may, perhaps, develop the general plan. I now proceed to describe the sculptures and inscriptions.

The second and third passages are, like the first, paved by one great slab bearing a cuneiform inscription, of which I send copies made with all possible care. The largest, that of passage No. II,* cost me an entire day's labour. There are forty-six lines, and, although broken, it is complete; nothing is wanting but (especially towards the southern extremity) some defaced characters.

The inscription of the third passage† is rather imperfect; nevertheless, to judge by its proportions, it must be deficient in very little, the more so as the

* See Plans XIII. and XIV. The great extent of this inscription has compelled me to publish it on two sheets. M. Botta says in a note: "No characters are wanting save where irregular marks may be observed, which in my copy take up the place of those characters that, owing to their present decayed state, I have not been able to transcribe. The blanks indicate corresponding gaps upon the stone. This slab is broken, but each fragment retains its place. I am confident that the inscription is complete throughout."—J. M.

† See Plan XV.—"The slab is quite complete at lines 29—31 only, yet, as indicated in the copy, it cannot be wanting in much more than the others. The characters are widely separated; they are arranged in my copy as on the stone itself."—Note by M. Botta.

characters are widely separated. In these two new inscriptions, the characters were, like those of the first, incrusted either with copper or some coppery cement, still retaining great hardness, and which has dyed green even the surface of the stone.

In order to describe the figures, I will designate the walls by the numbers that mark them out on the plan.

Leaving the passage No. I, the wall (IX.) displays the lower part of a gigantic personage, attired in a long fringed robe, similar to those decorating partitions I. and II. of the brickwork opposite. There were probably two of these figures; but, for a certain distance, the wall is now destroyed to its foundation.

The western partition of the passage No. II. displays (X.) two colossal figures nearly nine feet high, turned towards the south.* One is winged, and holds in his hand a basket or some sort of vessel (very distinct from the other side). He is clothed in a short tunic, and his girdle, as represented in the drawing, is very magnificent. He appears to have had the head of some animal,† but the dilapidated

* Plan XVI.

† When I showed this drawing to Mr. LAYARD, he produced some cylinders which demonstrated that the winged figure ought

condition of the upper portion prevents my being sure whether this was really the case.

The other personage, who walks behind, is bearded, and richly clad in a *redingote* (pardon the term) ornamented with handsome fringes; the upper part of this garment seems to have been made of fur. In his hand he holds a kind of trident, with wavy prongs terminated by three balls, and painted red. I do not know what it is.

Increasing in width, the western face of the passage displays (XI.) below, a small bas-relief, measuring about three feet; it represents a horseman at full gallop. Its decayed state did not admit of any drawing; but, as the horseman's head is still in tolerable preservation, I have been able to perceive that his eyes were stained black with *khol*, according to ancient custom in the east. This little bas-relief was surmounted by a band of cuneiform inscription, too much injured to be copied. Above, was another bas-relief representing several personages whose legs alone are visible. I must here observe, once for

to have a bird's head, and this conjecture is completely verified, for M. BOTTA informs me, in a letter written afterwards, that he has discovered a similar (and entire) figure, with the head of a bird.—J. M.

all, that this arrangement is universal, wherever the figures are not gigantic; there are invariably two bas-reliefs, one over the other, separated by a band of inscription 50$^{c.}$ wide.

Turning westward, this same wall displays (XII.) two horsemen abreast, at full gallop; then (XIII.) another horseman at a foot's pace, sculptured upon that part which turns back towards the north, in order to make the angle of the third passage. There it terminates, being totally destroyed. It is worthy of remark, that these numerous windings of the wall form a very different structure, both as to shape and dimensions, from the one I described in my first letter, and which is separated from this by passage No. I.

The wall forming the opposite side of passage No. III. displays, at its western extremity, traces of a small personage three feet in height, now scarcely discernible, walking towards the west. Further to the eastward are seen two horsemen, armed with spears, following each other at a gallop. Above them is a band of inscription, but the upper bas-relief is entirely lost. I regret not having had time to draw these horsemen, for their state of preservation would have enabled me to do so. Their attitude is perfect, and the action of the horses exceedingly spirited.

Both men and animals show, throughout, evident vestiges of colour.

Turning towards the north, the wall of the third passage presents (XXII.) a curious bas-relief, of which I send an exact copy,* though it is very far from giving a correct idea of the original. This bas-relief represents a chariot drawn by two horses, and containing three personages. The principal seems to be bearded, his right arm is raised, and his left hand grasps a bow. On his head he wears a tiara painted red. Behind him is an attendant, without a beard, carrying a fringed parasol, and at his left side is the charioteer, holding the reins and whip. The attitudes of the attendant and charioteer are admirably designed, both as to action and spirit; I deeply deplore my want of skill in drawing, which prevents my doing justice to their merits. The principal personage and the driver have ear-rings. This part of my little sketch is tolerably accurate. The chariot has been sculptured with divers ornaments now defaced; the wheels have eight slender spokes. What appears most extraordinary in its construction is a bar, seemingly attached to the vehicle by a double band, and

* Plan XVII.

descending upon the pole. I imagine it must be a metallic rod intended to make the whole secure.

The horses are designed in a manner far superior to those in my drawing, and have all the characteristics of pure Arab blood. The harness is very elaborate, and still retains evident traces of colour, which I have restored in my copy. Red and blue alone can at present be distinguished with certainty, but doubtless there were others also, now become black. The blue is extremely vivid.*

Above the head of each horse waves a pointed plume composed of three tufts; the forehead is covered with a thick fillet; under the neck is a tassel painted blue, hung to a broad band descending from behind the ears. The neck also appears to be encircled with a broad red band, divided in front into several straps, and joined at the side by a large

* I regret my inability to reproduce the colours in the plates. Through mistake, the painted parts have been shaded upon the stone, because the engraver, who was not aware of my intention, desired to give, as much as possible with the pencil, the effect of colouring. However, it will be easy to fancy what this effect must be, after reading M. BOTTA's description; I shall carefully avoid this error on future occasions, and have the plates coloured. M. BOTTA has sent me a small box filled with blue colour, which I shall deposit in the Sèvres *Collection Céramique*, and publish its chemical analysis.—J. M.

rosette. On the breast is an ornament formed of three rows of tassels, red and blue alternately, suspended to a red strap, itself profusely decorated. As for the reins, attached to the bit by a single thong, they seem then divided into three red straps, one of which is fastened to the chariot, probably for security, in case they should escape from the hands of the charioteer. At the point of junction is appended a handsome ornament; this I have accurately drawn and painted. I should observe, that neither these horses nor any of those represented by other bas-reliefs now discernible, show their ears.

Following this chariot is a warrior on horseback, carrying a spear; he has a sword in his girdle, and a quiver slung across his shoulder. His steed, like those already described, is richly caparisoned. The fillet over the forehead is blue, dotted with red, and the red and blue tassel under the neck very large; the head ornament is a kind of horn, bent forwards. This bas-relief measures about three feet, and, as elsewhere, is surmounted by an inscription; but the sculpture that ought to be found above is completely defaced. I have been able to copy some characters of an inscription* exactly over the chariot. I must

* Pl. XVIII.—"The parasol borne above the head of the principal personage encroaches a little upon the lower part of the

here remark that these bands of inscriptions and the bas-reliefs display two degrees of change, which, in my opinion, prove that the monument was interred at different periods, and that certain portions long remained exposed to the action of the air. In fact, the lower parts, those which must necessarily have been first covered, are, in general, perfect, although their surface is incrusted with a layer of calcareous earth, which fills up the characters and renders them illegible. The upper bas-reliefs, on the contrary, and certain portions of the inscriptions do not exhibit these incrustations, but their surface is impaired by time and the action of the elements; so that the stone, being much worn, hardly retains a trace of the sculptures and deepest parts of the characters once graven there.

To return to my description. In front of the chariot is yet another bas-relief, but the proximity of a house has prevented my clearing any further. I have alone ascertained that immediately in advance walked some animal (not a horse); as far as its decayed state permitted me to judge, it was an elephant.

I must now describe the eastern side of passage

inscription. I have been able to copy only a portion of this latter, but I send it in case it should be found to contain a proper name."—Note by M. Botta.

No. II. In the first place are seen two horsemen abreast, proceeding at a foot's pace. The only one that is discernible has a sword; a bow and quiver are slung across his shoulder; his legs appear clad in stockings of some sort of open work, probably defensive armour.* The horse is richly caparisoned, and its ornaments were painted like those of the others. I have made a drawing of it. Above this bas-relief is, as usual, a band of inscriptions surmounted by various figures whose legs alone remain.

Passage No. II. displays (XVI)† on its eastern partition, a personage grasping a trident, and in front of him a winged figure holding a basket; the wall then turns eastward, and presents two colossal figures, mentioned in my former letter, and of which I now send an accurate copy.‡ The only thing I have to rectify is what I said on the subject of the woman's robe; it is wide, and not drawn close to the figure, as I imagined when merely the back part was uncovered.

* Plan XIX.

† Plan XX.

‡ M. BOTTA expresses, in a letter written afterwards, the very probable opinion that this figure, and also some others that he discovered at a later period, are not intended to represent women, but eunuchs.—J. M.

Such, Sir, is my account of the bas-reliefs that have up to this day been brought to light. The construction is everywhere the same; the partitions are formed of immense slabs of gypsum, behind which is merely earth. These slabs, by my plan, are represented as much too substantial, for in reality they are not more than a *décimètre* in thickness. I am now inclined to suspect that the interior parts of the brickwork were originally empty, and that they, as well as their intermediate spaces, have been filled up by time. The roof, if there was one, must have rested upon the slabs, and these were bound together by copper plugs and cramps, of which considerable fragments remain. In fact, the earth within the brickwork differs in no respect from that encumbering the passages. I must yet remark that, as well as copper plugs, numerous pieces of thick stucco are found in the earth, of a beautiful azure blue colour, similar to that which adorns the bas-reliefs. Besides, as there is also a great quantity of charcoal to be seen, I suppose the wooden roof was destroyed by fire, and thus the gypsum partitions became calcined and converted into plaster. This may, I believe, sufficiently explain the injured state of the sculptures, a decay from which, I fear, nothing can possibly be rescued. All breaks away in morsels,

and, without the props, at present supporting the partitions, the whole would instantly fall to atoms. Nevertheless, I still hope I shall be able to preserve the large female figure and the three flag-stones with inscriptions, belonging to the passage. With regard to small objects, all that has been found is a piece of unbaked clay, bearing a very distinct impression of a mythological seal. It represents the type, so frequently observed, of a personage grasping a lion rampant by the head, and running a sword through his body. I am ignorant what this fragment can have been. To all appearance, it is a ball of clay carelessly rolled in the hand, and flattened by the impression.*

At last, Sir, I have paid a visit to the second altar, of which I had heard reports; like the first, it is situated at a short distance from the village.

* I afterwards received from M. de Cadalvène, Director of the French Posts at Constantinople (whom I beg, on this occasion, to accept my thanks for the extreme kindness shown by him in facilitating M. Botta's communications with Paris), information that M. Botta had sent me this specimen in white clay, but that the *Tartares de la Porte* had brought it to him reduced to powder. M. Botta has since found other and similar balls of white clay, three of which he has forwarded to me; I intend depositing them in the Cabinet of Antiques in the *Bibliothèque Royale*, if I receive them in good condition.—J. M.

It exactly resembles the other, but is very much decayed; it likewise bears a cuneiform inscription round the platform; but, as a few characters alone remain, it has afforded me no help towards completing the former one.

Such, Sir, is my description of all that has yet been disinterred. I must confess I comprehend nothing as to the design or general plan of this monument. To clear every doubt, I would willingly extend my researches, but, unfortunately, we approach the houses so nearly, that without demolishing some of them, it will be impossible to advance further. I am desirous to purchase them, but the prejudices of the inhabitants throw obstacles in my way which I shall perhaps be unable to overcome. I do not intend leaving Khorsabad on that account, for the hill upon which the village is built, evidently abounds in similar constructions. In order to ascertain this fact, I have caused several strokes to be dealt with the pick-axe, at a considerable distance from my excavations, and as far as the opposite extremity of the mound; there, the workmen at once discovered a wall bearing figures like the others; with this difference, that instead of resting on a platform of bricks, it is erected upon one composed of thick slabs of plaster. If I cannot

persuade the inhabitants to sell me some of their houses, I shall explore this fresh mine, which, extending beyond the village, will allow a wider range to my labours; perhaps also I may succeed in ascertaining from whence come those sculptured fragments of siliceous stone, so frequently found scattered. The people know, but will not tell me; by degrees, I hope they will become accustomed to my researches, and be more communicative.

I forgot to mention that the mound of Khorsabad appears to have been formerly surrounded by a thick enclosure of large calcareous stones, roughly hewn. This wall is seen above the ground in several places.

E. BOTTA.

I have received a fragment of the Khorsabad sculptures from M. Botta; viz, the child's head represented in Plate VI. I have had it lithographed, and the reader will find it, Plate XXI, in the dimensions of the original. As for the stone itself, I have presented it to the Cabinet of Antiques in the *Bibliothèque Royale*. My readers will, doubtless, be struck with the beauty of this specimen, and will feel gratified to learn that M. Villemain, Minister

of Public Instruction, and M. le Comte Duchâtel, Minister of the Interior, have, by the advice of the Academy of Inscriptions and *Belles-lettres*, granted to M. Botta fresh funds for continuing his excavations, and have sent out to him a skilful artist, M. Flaudin, who, during his journey through Persia, gave proofs of the fidelity with which he has power to reproduce sculptured monuments. We are thus assured that, even those bas-reliefs which cannot be preserved, will be accurately copied, and everything admitting of removal will be sent to France, and there form an Assyrian museum, unique throughout the world. The *literati* of Europe will return thanks to the two Ministers who have willingly afforded, for scientific advancement, the means of reaping such an abundant harvest, by a discovery destined to throw so great a light upon one of the most obscure and interesting portions of ancient history. I may, perhaps, be allowed, in concluding this note, to express, in M. Botta's name, his obligations to the Vice-President of the Academy of Inscriptions, M. Guiguiaut, for the zeal with which he has rendered himself the organ of the interest shown by that learned society, from their commencement, in the Khorsabad excavations. J. MOHL.

LETTERS OF M. BOTTA,

ON

THE DISCOVERIES AT NINEVEH.

LETTER III.

Mosul, May 2nd, 1843.

SIR,

I return from Khorsabad more astonished than ever at my discovery. Notwithstanding some interruptions, my workmen have restored to light a vast number of bas-reliefs and inscriptions, without any clue being yet afforded me by which to ascertain the design, or even to form an idea respecting the general arrangement of this monument; consequently, in order to understand my explanation, you will necessarily be obliged to follow the plan I now send you, and which is very nearly correct. I have numbered the prominent parts with Roman cyphers; they will help me to describe them.* You recollect

* This plan will be found accompanying M. BOTTA's first letter, Plan I.

that the wall marked XVIII on the plan turns a little towards the east; it has been followed the length of $5^{m.}\ 10^{c.}$ (XIX) without reaching its extremity. Here are first displayed two colossal female figures, attired like those of which I have already sent you a drawing, and armed with swords. The only apparent difference is in the position of the hands, and, further, the heads being well preserved, I was able to perceive that the hair, eyes, and eyebrows were painted black. In front of these are two more personages of equal dimensions and in good condition, save a single fracture completely dividing the gypsum slab whereon they are sculptured. One of these personages is bare-headed, his temples bound with a red fillet, descending upon the shoulders; his hair and beard are painted black, and very curiously plaited; he has ear-rings, rich armlets and bracelets, and a sword, his left hand resting on the handle. The second personage, who turns towards him, seems to be a King; upon his head he wears a tiara ornamented with red bands and pointed at the top. His hair and beard are plaited like those of the first. His right hand grasps a long red staff, and the other is placed upon the hilt of his sword. His robe is adorned with rosettes, and, under it, hangs a sort of scarf,

beneath which his sword is passed. I have been very successful in delineating these two figures; that of the King in particular is pretty faithfully represented by my drawing. Although I have given the upper part alone, they are entire; the remainder having fallen down, I had not time to replace and copy it. The slab upon which these personages are sculptured is in good condition, the details are perfectly preserved, and, consequently, it would be possible to transmit them to France,

Such, Sir, are the sculptures of wall XIX as far as the point where the clearing stopped without having reached its extremity.

Let us now proceed to wall XV in passage No. II. It turns eastward (XIV) like the former; there, it displays a chariot similar to that of which I sent you a drawing, and also containing three personages. It is, besides, preceded by two warriors. Above, is the usual band of inscriptions surmounted by a bas-relief very much decayed, wherein, however, may be discerned a man apparently swimming in a river, and flocks climbing up the sides of mountains, &c. I could not draw it; it will be quite possible to copy the inscription, but time has failed me for the purpose. Wall XIV does not end here, but continues in this

direction; everything leads to the supposition that it formed one side of a large chamber, walls XXII and XX constituting the rest. You remember that wall XXII displayed a chariot which I drew.* Further in advance (XXI) some kind of animal is indistinctly discerned, and several personages, all in a state of extreme decay. One appears to be writing, and taking account of six human heads piled up before him. This bas-relief is surmounted by a band of inscription, part of which I have been able to copy.†

The entire length of this wall is $5^{m.}$ $62^{c.}$; then, instead of turning westward, as I believed, it turns towards the east (XX). First are seen a number of small personages, whose legs alone remain; next, a bas-relief representing two archers kneeling, and two others standing, they are discharging arrows against

comes a curious scene (I have made a drawing of this, and enclose it to you); the assault of a fortress.* It consists of an embattled enclosure, defended by towers; beneath, are undulating lines, probably representing either a river or the water in the moat. This enclosure surrounds a strong-hold, whence rise certain streaks that, from their red colour, must, I believe, be intended for flames. At one extremity are perceived three warriors armed with pikes, carrying their shields on high, and mounting a ladder; others have already reached the top, and, in the spaces between the towers, smaller figures are seen likewise ascending to the assault. More warriors were scaling also the opposite end, but these are sadly decayed; all that can be discerned is one of them running his sword through the body of an enemy. From the summit of this extremity a man is falling, pierced by an arrow; and, in various parts of the fortress, personages may be distinguished raising their arms towards heaven. On the ground within the enclosure is a row of unfortunate captives who have been impaled. In conclusion, I must not forget to remark that the crest of the mountain bears some characteristics which very possibly indicate the locality of

* Plan XXV.

this event.* The bas-relief, with all its *naïveté*, is exceedingly spirited; the attitudes of the small figures are perfect, and their heads, scarcely an inch in size, have, in all cases, an appropriate expression. This bas-relief is surmounted by an inscription which I have copied.† Next follows, on the same wall, another chariot, containing merely the King and charioteer. The horses are galloping towards the fortress, and trampling under their feet a man stretched upon the ground. Before them runs a warrior. This chariot is in a state of extreme decay; nevertheless, I have been able to perceive that the end of the pole was surmounted by an ornament in the form of an axe, whereon is sculptured a little personage with an animal's head, holding in one hand the mythological ⊤, and in the other a ring.‡ From this ornament appears to emanate a small strap again fastened to a pillar rising from the middle of the chariot, and on

* Plan XXXI, 1.

† Pl. XXVI. This inscription is a continuation of that found in Pl. XXIV. It is complete except in those places marked with irregular strokes.

‡ Pl. XXVII, 1. M. Botta's drawing gives an irregularity in the upper branch of this cross, but less marked than in the lithograph. I think it is caused merely by a correction made by M. Botta in the length of this branch, and that it must be, in the original, perfectly similar to the others.—J. M.

the top of which is a ball. Above, may be seen, as usual, a band of inscription; the chief part of this can be copied.

Wall xx does not end here, for a horse's head being likewise visible, proves that it still continues tolerably far in this direction. Over the band of inscription surmounting these divers scenes, are more bas-reliefs, unhappily much decayed. The principal represents a King seated, before him is a stool or small table, and, on the other side sits a figure the absence of whose beard may lead one to suppose the Queen. We now proceed, Sir, to the extremity of passage No. III, where my former description ceased. The northern wall of this passage turns towards the north, and there forms a fourth passage, paved, like those three already mentioned, with one large flag-stone, whereon is graven an inscription, of which I enclose a copy.*

Leaving this psssage, the wall continues northward to an extent of $6^{m.}$ $95^{c.}$ (xxvii); there it displays a succession of gigantic figures of whom I send you a sketch. The two first seem to be captives, having manacles on their hands and feet. The head of one

* I have not received this inscription, but I hope to be able to give it on a later occasion.—J. M.

of them is in good preservation and of remarkably fine character. Before these two prisoners walk three personages, clothed and armed like the female I have already drawn for you. Regarding this subject, I confess it has appeared to me so extraordinary to see women wearing swords, that I suspect I may perchance mistake the sex of these figures.* Those whose heads are well preserved, are without beards, and the style is feminine; nevertheless, some male figures appear clad precisely in the same manner. Perhaps they are young men, or they may also be eunuchs, who have ever played an important part in Eastern life. Be this as it may, I would have you observe that their swords pass under the folds of their dress; I am likewise inclined to believe these folds to be merely fringes hanging from the sort of

the lower border of whose robe bears an inscription;* I have copied it. Wall XXX presents a bas-relief that I have drawn in order to give you an idea of the way in which topography was formerly understood. I think I there perceive a mountain, with a castle on its summit, from whence descends a river that enters a city, above which rises another mountain whereon are seen some trees, and, at the top, a fortress. A personage, very much out of proportion, is proceeding towards this city.†

Wall XXVIII presents seven colossal figures, among whom are two captives standing and two kneeling.‡ These seem to have cloaks made of scales or feathers,‖ and sandals with turned up peaks. Before them is a man very gorgeously attired. One may still perceive that his sandals were painted red. A band of inscription runs likewise along the lower border of his robe. This brick-work did not end there, but, further in advance, it is completely destroyed, being on a level with the edge of the mound.

* Pl. XXXVIII. This inscription is more decayed than the others, less reliance, therefore, should be placed on the copy.—J. M.

† Plan XXIX.

‡ Plan XXX.

‖ These cloaks must be of sheepskin with the wool; for in exactly the same manner is a sheep found represented upon the great staircase at Persepolis.—J. M.

Such is, Sir, a summary account of the sculptures of this monument; to describe each detail would require a written volume; as to its general plan and design, I leave that point to the decision of others more learned than myself. However this may be, it appears to me very interesting, and I doubt whether even Egypt produces greater richness of decoration. There cannot be found one square foot uncovered by sculptures or inscriptions. Regarding its construction, I have nothing new to add; everywhere are immense slabs of Mosul gypsum, ten or twelve feet square and hardly one foot in thickness. On digging to their base, I have ascertained that they do not rest on the pavement or flag-stones, but simply upon the soil of the mound; thus, in several places, they have sunk below their original level. They are merely set up against the earth, and this mode of construction, with the narrowness of the passages, makes me suspect that this monument consisted of crypts dug in the ground, and cased within by these gypsum slabs.

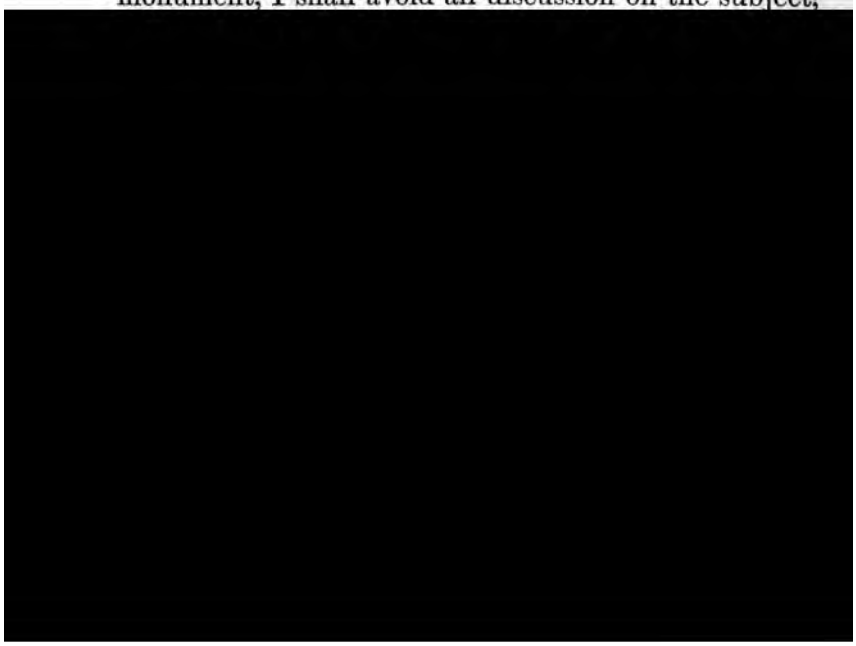
The figures are in full relief, not projecting so much as the Greek bas-reliefs, but far more than those of the Egyptian monuments. Notwithstanding a slight degree of primitive hardness, they are

admirably designed, the action well expressed, and the muscles strongly marked. The hands and feet, also the ornaments, are of very delicate workmanship. I must acknowledge I no longer doubt that this monument was destroyed by fire. The lower portion contains an enormous quantity of charcoal, and even remnants of burnt beams; besides, the surface of the gypsum, in many places, is evidently converted into plaster and become friable; to these indications, in short, another sign may be added. I have already mentioned the discovery, during the excavations, of a little ball of clay, bearing a mythological impression. Six more, precisely similar, have since appeared, and, on examination, I perceived that a hole was bored through them still retaining fragments of carbonized string. The only way by which I can account for these balls is the possibility of their having been suspended in certain parts of the building, and that they were calcined by the fire. Regarding these small objects, I have one particular yet to state; besides the impression, always the same, of a man piercing a rampant lion, there are invariably, on the edge, some cuneiform characters, quite different upon each specimen. Furthermore, it is certain that these balls have been moulded merely in the hollow of

the hand; finger marks may still be seen on them, and even traces of the pores of the skin. Were they *ex-voto*, seals attached to the horns of victims, according to Egyptian custom as recorded by Herodotus?* It is a question I presume not to decide.

I shall add, lastly, in order to omit nothing that can possibly interest you, that I have raised the flag-stone with an inscription, of one of the passages; I hoped it might cover a tomb, but am therein completely disappointed. Nothing was found under it except the soil of the mound, into which I have vainly dug some feet.

As those who are better informed than myself will probably undertake to determine the age of this monument, I shall avoid all discussion on the subject,



any other writing than that of which I send you specimens. It is exactly like what is observed upon the bricks found at Nineveh. The bricks themselves are the same as those last named, and are equally cemented with bitumen. I have also found at Nineveh fragments of sculptures in a style precisely similar. It is likewise remarkable, that up to the present moment, all the mythological emblems are Babylonian, and quite the same as those so frequently seen on seals and cylinders. Finally, not a trace has yet been discerned of any iron employed in this monument, whilst numerous remains of copper objects have been found; nails, rings, bands, and even part of a small wheel with a slender felloe, about $0^{m.}\ 50^{c.}$ in diameter. These facts argue favorably for the antiquity of the monument, but, on the other hand, I have discovered that the stones with which it is built belonged to a still older edifice. Indeed, some of the gypsum slabs bear traces of cuneiform inscriptions, evidently destroyed by time. The writing too, entirely resembles the inscriptions of the actual monument. The specimen I now send will enable you to judge for yourself.*

* See Plan XXXI, 2. This inscription is on the reverse of the lower part of that slab with a bas-relief, the upper portion of which is represented in plate XXII.

I sincerely regret being the only person on the spot to describe these ruins. I am no artist, and the sketches I transmit to you, are not merely unworthy copies of the originals, but, further, they engross much of my time. Besides, I feel myself incompetent, through want of requisite learning, to appreciate the historic value of several details which, perhaps, might set others on the track to make interesting discoveries.

In my opinion, it would be worthy the munificence of the French government to send here some one capable of assisting me in the excavations and who can draw well. The field is large, for, I repeat, this monument extends through the whole interior of the mound; and, in proportion as we advance towards its centre, the sculptures are better preserved. Almost

endeavouring to obtain from our government the means of rescuing as much as possible, and of carefully copying whatever cannot be saved.

E. BOTTA.

NOTE.—On going to ascertain whether the colouring of the plates was exactly according to the given pattern, I observed that, in some copies, already finished, a shade of bistre had erroneously been put upon the staff, held in the hand of the personage with a tiara, in plate XXII. This staff is, in M. BOTTA's drawing, of the same red as the bands. It was then too late to repair this fault, and I must content myself with warning of the error those few persons who will receive the plate falsely coloured.—J. MOHL.

LETTERS OF M. BOTTA,

ON

THE DISCOVERIES AT NINEVEH.

LETTER IV.

Mosul, July 24th, 1843.

SIR,

I have again visited my ruins, but was interrupted in my labours by severe illness;* I am therefore unable at present to send you the latest bas-reliefs of the many that have been discovered;

transmitted to you; however, here is the result of my observations.

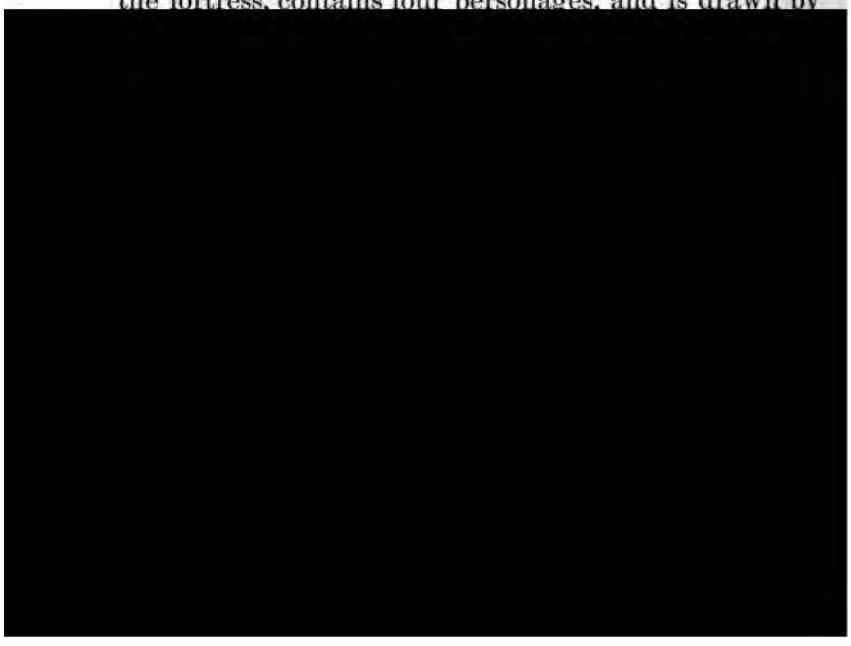
You remember that wall xx, whereon is represented the assault of a fortress, was found to extend $7^{m.}$ $15^{c.}$; it continues for more than $9^{m.}$ in the same direction, the total length being above $16^{m.}$; it then turns northward (xxxi) at right angles, forming, with a parallel wall opposite (xxxii), a fifth passage, paved, like the four first, by one single flag-stone bearing an inscription. This passage is larger, and, I think, a little longer than the others. At its egress, towards the north, the wall runs westward, and there the excavation stopped. I have ascertained that the opposite wall of passage xxxii comes from the east (xxxiv).

Wall xiv, of which only $3^{m.}$ $45^{c.}$ were uncovered, has been followed to a total extent of more than $12^{m.}$ without reaching the end. I have cut away the mass of earth that fills up the space between it and the parallel wall (xx), in order to see whether another wall was between them, but nothing could be found. It is thus very probable that the entire space was empty and constituted a large chamber longer than wide.

Wall xiv has been followed above $2^{m.}$ further than before; there it turns towards the north (xxxiii) and

forms a recess occupied by a colossal half-length statue that I shall describe presently. As you may perceive by the accompanying plan, these new excavations, which have cost much labour owing to the height of the soil, still in no way elucidate the general design of the monument, nor is there yet any indication as to its purpose. I pass on to the description of the bas-reliefs lately discovered.

In my last letter, I told you that after the fortress (wall xx), going from west to east, there was a chariot drawn by two horses galloping, and trampling under their feet a prostrate warrior. The wall being now completely disinterred, I can see that this chariot is followed by four similar ones. The series evidently represents a battle. Every chariot is turned towards the fortress, contains four personages, and is drawn by



fight, or the chariot, in its rapidity, violently throwing to a distance all that it encounters.

In these bas-reliefs, the chariot horses are generally observed placing their foremost foot upon the neck of a prostrate steed bearing a wounded and falling horseman.* These five bas-reliefs, each sculptured on one of the large gypsum slabs forming the walls, are essentially the same, but the details of action and arrangement vary. Every scene is remarkably spirited. The horses, in particular, are full of animation, and the heads, still preserved, of some of the conquerors, have an air of satisfied superiority admirably portrayed. I must not omit to note the striking difference perceptible between the clothing of the victors and that of their vanquished foes. The latter are generally attired in the sort of feathered cloak, of which I have already had occasion to speak. I cannot make out what it is, but an appendage, always attached to the side of this mantle, and seemingly a paw, leads me to suspect it may only be an animal's skin, the hair being represented by streaked lozenges. This is merely a conjecture,*

* The idea is undoubtedly correct; it is proved by the bas-reliefs from Persepolis, whereon the wool of sheep is represented in the same manner.—J. M.

for, judging by appearance, these lozenges exactly resemble feathers or scales. The harness of the horses is very rich and precisely like that belonging to the chariot I before copied.* The colours also are perfectly distinct. I had commenced drawing one of these bas-reliefs, but my illness interrupted me.† I shall copy the whole on my next visit.

This train of chariots is surmounted by a long band of inscription, which, at first sight appears continuous; it is, however, certainly divided into separate parts limited within the edge of the slab whereon each chariot is sculptured. There is, in fact, a perpendicular line between every inscription. Besides, these differ in the number of lines. I have copied two of them, and shall take the earliest opportunity of transcribing the remainder.‡

one of whom is beardless, seated opposite to each other and separated by a table; behind them are several figures standing, but it is impossible now to divine what these bas-reliefs represent.*

In passage No. V, wall XXXI displays three personages of, I think, more gigantic proportions than those first discovered.† The head of the centre, and apparently chief figure, is in a state of extreme decay; however, it may yet be discerned that he had a tiara with a curved point in front, like the Phrygian cap, and ornamented by two narrow bands hanging down his back. His robe is very splendid, and he seemingly wears that sort of fringed scarf characteristic of all these principal personages. As usual, this fringe goes over the sword.‡ His right hand is raised on high, the other is lowered and grasps a kind

* I shall publish, with the fifth letter, a sketch of these bas-reliefs which I have lately received.—J. M.

† Plate XXXV.

‡ I confess I have still some doubts on this point; the sword certainly does appear to pass underneath this part of the dress, but it is evident, in Persian sculptures, that the artists were unwilling to divide a figure by a straight transversal line. A remarkable instance of this fact may be observed in the *Coupe-Sasanide* recently published by M. De Longpérier, where the arrow that ought to fly in front of the king who draws the bow, is interrupted for the entire beadth of the face, and seems to pass behind the head.—J. M.

of trident of which the middle prong alone, painted green, terminates in a ball; the remaining two open out in flowers, and the entire bears a tolerable resemblance to the Egyptian lotus.

Behind this personage is a beardless figure, holding in his left hand a double fillet; his right hand is elevated, and doubtless contained a *chasse-mouche*, or fan, for its traces may still be seen, and the posture is exactly similar to that of a well preserved figure which I shall presently describe.

In front of, and facing the centre personage, stands one whose head is bare, and who is much less splendidly attired; his right hand is raised, and the left rests upon the hilt of his sword. These three figures had sandals painted blue.

I am unable to give an account of the opposite

Wall XIX is more interesting, the stone being in better condition; unfortunately the gypsum slabs are broken into large pieces now lying on the ground, but it will be possible to join them, reinstate the figures and even transmit them to France; for, I repeat, the material is solid, and the sculptures are in good order.

As far as I can perceive, by reuniting in my eye these scattered fragments, there were, eastward of the two bearded personages already copied, two additional gigantic figures, unbearded. One, I imagine, carried the quiver of the chief personage; the second holds in one hand a *chasse-mouche* with a rich handle, and in the other a narrow band turned round the thumb. On my next visit, I shall rejoin these pieces and draw the figures;* now, I shall merely again express my doubt as to their sex; since they are armed, it is difficult to suppose they can be females; nevertheless, the features of one of them, still in excellent preservation, are so graceful, so feminine, they can hardly belong to a man.

I told you, Sir, that the wall (XIV) turned northward at its extremity, and there formed a sort of

* I received drawings of some of these figures with M. BOTTA's fifth letter.—J. M.

recess; this measures about one mètre and a half in depth, and is occupied by a symbolical half-length statue, representing the fore part of a bull,* human headed, projecting from the wall. Although the legs are very natural and admirably sculptured,† the upper portion is not only much decayed, but it appears entirely conventional. Scales, regularly striated, seem to indicate wings; the beard is formally plaited, and the fetlock is delineated by a broad band of horizontal furrows. The head is fallen and in bad condition, yet there can be no doubt that the face was human.‡ This statue must have been about 5 mètres high, and was carved out of one single block of gypsum. I mark it XXXV on the plan.

Wall XXXIII, constituting the recess, displays another symbolical figure, viz., a winged personage

by a collar or carcanet, the arms and wrists are adorned with bracelets; the right hand is elevated, and the left certainly holds a basket similar to those carried by the winged figures of passage No. II.* This personage is clad in a short tunic, and a fringed girdle of increased width at its extremity, hangs between his legs. In evidence of the profusion of sculptures decorating this monument, I must remark that the small surface of wall between the bull and this winged figure is likewise ornamented with bas-reliefs.

The construction of this edifice is invariably the same; always large and small gypsum slabs set upright against the earth of the mound. I cannot believe such walls have ever supported a stone roof, and this is one reason for my suspecting it was of wood. Nevertheless, I have acquired no certain knowledge on this subject; the charcoal, very abundant in some places, is not seen in others where, however, the walls offer an equally calcined appearance. I therefore remain undecided. I shall merely observe that the dimensions of the bull are so enormous, it is impossible to suppose it could have

* Plate XXXVIII.

been conveyed to its place through narrow passages excavated in the mound. Perhaps it was stationed outside one of the portals. In this case, the wall (XIX) must have formed the exterior part of this monument, and, consequently, the state of preservation in which both the sculptures and stone itself are found is fully explained. It would not have suffered by the falling in of the burning roof. But the time has not yet come for entering upon these discussions; when everything is disinterred we may probably understand all that at present seems doubtful. By making enquiries I have endeavoured, but in vain, to learn whether this village had not anciently some other name of more Chaldean sound than Khorsabad, or Khestéabad (for so it is still written);* there is no local tradition on the subject, and even the inhabitants themselves were ignorant of the archæological treasures lying buried under their feet, and which chance enabled me to discover; my researches shall continue, notwithstanding. With regard to the future direction of the works, I have, Sir, the satisfaction of informing you that, in all probability,

* Major Rawlinson, British Consul General at Bagdad, lately wrote to inform me that he had ascertained in Yakouti, that this place was called by the Syrians, *Sar'oun*.—J. M.

I shall encounter no further obstacles. His Excellency the Minister of the Interior having kindly assisted my labours, I am able to act more freely, and have succeeded in persuading the Chief of the village to vacate his house, which barred our passage; he will take up his abode in the plain, and the rest of the people will follow him; the entire mound will thus be left at my disposal, and nothing shall escape my scrutiny.* I am, however, compelled to stop the excavations for some time; the air of Khorsabad is particularly unhealthy, as I not only myself experienced, but likewise all those who accompanied me. Already, I have frequently been obliged to change the workmen; and their head, who served me with intelligence, is now dangerously ill. For this reason I cannot return to Khorsabad before the heats are over, and were the works to proceed at this moment, such is the condition of the sculptures, they would be lost before I could go and draw them; I have therefore suspended my labours for a short period, and reinterred those parts which I had not time to copy. As for the others, I regret to say they will

* It was with incredible difficulty that M. Botta at last gained his object. The whole village has now been purchased by him, and the excavations are no longer impeded.—J. M.

soon fall to atoms. Being no longer supported, the walls yield to the swelling of the ground;* the action of the sun reduces the surface to powder, and even now a considerable portion has disappeared. This is truly grievous, but I can devise no remedy, unless the whole, as I draw it, should be again filled up, and thus preserved for future investigation; this is my present purpose, since, everything considered, it will always be possible to make a fresh clearing, whilst, by leaving the walls uncovered, in three months not a vestige of them would remain.

E. BOTTA.

* M. Botta was careful, from the commencement, to support the uncovered sculptures by props; but during the long interruption to his excavations imposed upon him by the cupidity and malevolence of the last Pasha of Mosul, the props were stolen by the country people, and thus several bas-reliefs fell to pieces. The obstacles with which M. Botta has had to contend were infinitely greater and more numerous than could be imagined, judging merely from the letters I have published; at each step he has had to struggle against the cunning and spite of the Pasha, who on some occasions prohibited and on others allowed him to proceed, while secretly forbidding the inhabitants of the village to sell him their houses; at one time imprisoning and wishing to torture the workmen, in order to wring from them information regarding the treasures found (as he declared) by M. Botta; then writing complaints to Constantinople, asserting that M. Botta caused trenches to be made in the hill with design to erect a fortress, &c.

LETTERS OF M. BOTTA,

ON

THE DISCOVERIES AT NINEVEH.

LETTER V.

Mosul, October 31st, 1843.

SIR,

The heat has interrupted, for more than two months, my researches in the village of Khorsabad; and, although the clearings have been resumed, I can record but a small number of fresh discoveries. I should not even have paid this my latest visit to these excavations, but for my desire to finish drawing and transcribing the most exposed portions, fearing lest the first rains should completely

At present one difficulty alone remains, viz., the unwillingness of the Porte to suffer the disinterred marbles to be transported; but our government will surely ask and obtain a privilege that Turkey has never before refused; for, in truth, until the Louvre shall be embellished by a hall of Assyrian Sculptures, Europe cannot profit by the discovery of Khorsabad.—J. M.

annihilate them. I this day send you an exact plan of all that has been disinterred up to the present moment,* and, with infinite regret, I must inform you it will perhaps be the last. In a word, the Pasha of Mosul has forbidden the works to continue, and I am yet ignorant whether the proceedings of our Ambassador at Constantinople have had power to remove this unexpected obstacle.

As I imagined, the human headed bull situated at the extremity of wall XIX was not single; by following in the same direction, another and similar statue has come to light. These two Colossi are separated by a passage $2^{m.}$ $40^{c.}$ wide, and they doubtless formed a most imposing and magnificent entrance. The passage is not yet entirely cleared; but nevertheless, one may perceive that these bulls are winged. A wing projects within the passage from the corresponding shoulder of each of them. The second, like the first, is placed in an angle, whereon was also found a winged figure with a bird's head, precisely the same as that of which I enclosed a drawing with my last letter. After this recess, the wall (XXXV) again runs eastward, like wall XIX.

Hence doubtless, at that point was erected one

* Plate XXXII.

portal of the building, communicating with the large chamber formed by walls XX and XIV. In fact, after following this wall to the length of $10^{m.}$ $11^{c.}$, one reaches its extremity, and there it turns towards the south, nearly on a line with the shoulder of the first colossus.

The opposite side of the large chamber opens, as I said in my last letter, into another passage (No. V), exactly facing the grand portal. The passage is $1^{m.}$ $30^{c.}$ wide, and $4^{m.}$ long at its western end. Each partition returns at right angles; one eastward, the other westward. This passage is paved, like the rest, by a single flag-stone with inscriptions, but differing from the former in that the writing is divided into two halves, separated by a longitudinal band. It is much decayed, but still I could plainly perceive that the two parts of the inscription are traced in similar characters; those universally found at Khorsabad.

In all probability this last passage (No. V), after opening into a second chamber, had, in front, another entrance like that just described; indeed at more than $29^{m.}$ distant from the angle of its western partition (XXXI) and on the same line, as far as the houses allow one to judge, we have discovered the upper portion of a third human headed bull; it is

turned northward, and, unquestionably,* like the preceding, made the angle of a portal leading into a passage which traversed the entire structure and communicated with the southern entrance.

This, Sir, is the knowledge I have acquired from the latest excavations, regarding the plan of this monument. I now proceed to offer you some new details relative to the bas-reliefs continuing to adorn its surface. With my last letter, I sent you a drawing of the western partition of passage No. V; the other is precisely similar. The personages are alike and have the same attitudes; only, that being also turned towards the south, they naturally present the contrary side of their figures, and thus some evident variation occurs in the arrangement.

I this day enclose you a sketch, which I consider extremely correct, of one of the lower bas-reliefs on wall XX.† They all represent the same scene with

* This conjecture has since been confirmed; as I perceive, from a plan sent by M. FLANDIN, these portals with bulls formed the centre of two *façades*, north and south of the edifice. Besides, M. BOTTA, on the 18th of August, 1844, thus writes to me: "Another portal has also been found at 194$^{m.}$ from the nearest point of excavation; judge what remains to be done! Near this new entrance is a magnificent bas-relief; it represents a man stifling a lion in his arms."—J. M.

† See plate XXXIX.

certain changes in the position of the personages. This bas-relief is the fifth or last from the fortress taken by assault; it is, therefore, nearest to the angle of passage No. V. The principal figure, wearing on his head a Phrygian cap, and armed with a sword suspended by a broad red shoulder-belt, discharges an arrow from a bow likewise painted red, and ornamented at its extremity with the head of a bird. By his side is the charioteer; behind him, mounted on the chariot, judging from the two shields, were two more warriors. Of this we are assured by the other bas-reliefs, wherein these figures are perfectly distinct.

Above the chariot horses is seen, apparently in the air, a man pierced through his body with an arrow; a second is overthrown, and a red band probably indicates his being wounded on the head. The horses place their fore feet upon the neck of another steed, which has fallen, and is ridden by a third warrior. This personage seemingly strives to tear an arrow from his own back. These three figures are all attired in cloaks with striated scales, which, I imagine, must be intended to represent an animal's skin.

The horses are harnessed like those I before copied;

the blue and red, colouring the decorations, are still quite discernible. These creatures exhibit one peculiarity that I do not remember having noticed; viz., that nowhere are their ears visible.*

The fore-part of these chariots is furnished with an ornamented projection. The pole, equally adorned, is bent back, and appears strengthened by a rod which, dividing into two branches at the top of the chariot, is again joined beneath. The wheels, of eight spokes, seem to have been mended in two parts of their circumference. At the side of the chariot, and secured by a broad band, is the warrior's quiver.

In one of my first drawings you remarked, Sir, that the attitude of one warrior discharging an arrow was false and impossible.† I feel convinced I am not in error, and you will doubtless observe that, in this bas-relief, the principal figure has the same defect; besides, I have ascertained that the posture is invariably alike, the warriors seeming to discharge their arrows behind their backs. As this is universal,

* M. Botta is here mistaken, this peculiarity was noticed in a former letter.

† This paragraph relates to a part of my correspondence with M. Botta which I have not published, since it merely tended to prove that the drawings were correct, and my remark erroneous.—J. M.

it can be no mistake of the artist, and there must be some reason for it, which, however, I am unable to guess. Perhaps by making the bowstring pass behind, the design has been to avoid cutting the figures disagreeably with a straight line.

Besides the copy of this bas-relief, I send you a personage belonging to the third,* in order to give you an idea of the variety of these scenes. This figure represents a wounded warrior, falling backwards upon his horse, who is flying at full speed before a chariot similar to the one I have just described. His cloak is also an animal's skin.

The chariots in the two bas-reliefs nearest the fortress have, as I think I told you, an iron ornament at the end of the pole, in form of an axe, and from this springs a strap which is again fastened to a rod fixed in the centre of the chariot in one bas-relief, and at the side in the other. In this latter case, the rod is headed by an ornament sufficiently well preserved to admit of being copied.† It is as follows:—In the midst of a circle, once apparently surmounted by a point, is a small personage who, I imagine, must have held in his hand the mythological ⊤. Under him is a ball or animal's head with a

* Plate XL. † See plate XLI.

ring, whence emanate two waving bands that rise as they diverge, and seem to support the little figure. Must not this emblem bear some analogy to that so often represented at Persepolis?

This circle is sustained by divers decorations, from which hang two tassels painted red, and from the rod springs a band, also red, that rejoins the iron ornament in shape of an axe, at the extremity of the pole. I suspect this rod has been a sort of standard. Whatever opinion may prevail thereon, my drawing is very accurate, and others will perhaps be able to suggest a better explanation.

I informed you, Sir, that this continuance of warlike scenes was surmounted by more bas-reliefs delineating personages seated; of these I enclose you a specimen.* The whole appears to me evidently designed to represent a banquet. All the sitting figures have a table before them, and those who stand seem to be attendants. One personage is at table alone, the rest are four together. If I mistake not, one of these tables is covered with a cloth. The drawing I send you exhibits the figures placed over the fortress; but the same scene, with certain changes, is repeated throughout the entire length of the wall.

* See plate XLII.

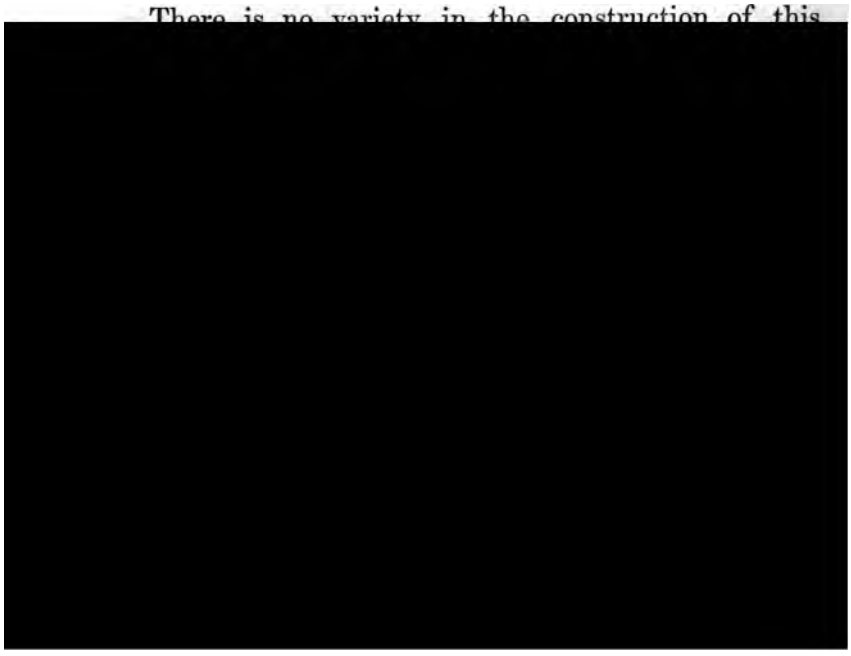
Before leaving this side of the large chamber, it is necessary to add that after passage No. V, wall XXXIV has already been uncovered to an extent of $2^{m.}$ $22^{c.}$. Its lower portion presents upright figures of warriors discharging arrows. As they are turned in an opposite direction from that of the chariots, I conclude that further on, in front of them, there must be another besieged fortress. Above these warriors is the usual band of inscriptions, and this is surmounted by a series of personages sitting at table.

Let us now proceed to the opposite side of the chamber (XIV). Here, the wall is in a deplorably ruined state; but, notwithstanding, one may perceive that all the lower division is occupied by a succession of warriors in different attitudes of combat. The band of inscription is defaced, except one portion near passage No. V. There, as I supposed, the lower part displays a triumphal chariot, and the upper section presents a bas-relief which I could not quite comprehend. I have since had it carefully cleaned, and been able to copy certain portions. It is still the storming of a fortress.* This stronghold is situated on an eminence, and remains are visible of warriors mounting to the assault; while others, armed with

* See plate XLIII, N. 1.

spears and bows, ascend a causeway. Within a kind of grotto is a naked man, apparently either concealing himself or falling headlong into a river that flows beneath the acclivity. The most singular feature in this bas-relief is that which I formerly supposed to be flocks clambering up the mountain. Having well considered these objects, I feel inclined to believe they are machines of war for protecting soldiers, and if I am not again deceived, one may discern in advance, battering-rams intended to attack the walls. In this case, the two converging reticular lines which I took for a cave, must be causeways whereon the machines are progressing. My drawing represents all that is traceable; form your own judgment, Sir, regarding my interpretation.*

There is no variety in the construction of this



particularly as the stone lining the passage of which they make the entrance, is, including them, carved from one single block. In a short time they will be the sole relics of this splendid monument, everything else falls to pieces, and these colossal figures will stand alone, as silent witnesses to the ancient existence of the rest.

Very probably, the gypsum slabs, deficient in size to give that loftiness to the apartments desired by the architect, were surmounted by some layers of bricks. In fact, an immense number of them are found in the earth filling up the chambers and passages. These bricks have not the hardness of those used in making the platform, and are without inscriptions; but the chief difference consists in their being enamelled, or rather, I imagine, painted. Generally, one side is white or yellow, or presents portions of ornamental patterns, which, when all was in its place, must have been completed by other bricks adjoining. Some of them even offer the remains of fine cuneiform characters painted in yellow upon a dark green ground, the brick itself displaying a white border. Lastly, Sir, between the roof and the wall, there was, I think, a cornice of baked clay. Indeed, several rounded fragments are seen, regularly striated, and,

at first sight, resembling a half closed hand.* By this comparison, the part answering to the palm is thin, and doubtless was inserted between the roof and wall, so as to show within the chambers that rounded shape, the continuation of which formed a cornice. It must have been painted yellow, and was about six inches thick.

I still consider the design of this monument problematical. Up to the present time, no plan can be followed, nor is it certain whether we behold a palace or a tomb; in my opinion, the latter supposition is more probable, since the interior was necessarily quite dark. Nowhere, in fact, is any trace of windows discernible, unless we conclude they were pierced above the slabs, through the layers of bricks by which these were most likely surmounted; yet even then they would have given very little light, on account of the extreme thickness of the brickwork, and have been altogether useless with regard to prospect. For this reason, I can scarcely believe the edifice was a dwelling. Whatever may have been its purpose, the extraordinary splendour of decoration, and the number of battles represented there, sufficiently prove it was in truth erected by a rich and powerful monarch.

* See a specimen, plate XLIII, N. 2.

This, Sir, is the result of my last visit to Khorsabad. As you will easily believe, I am most desirous that the absurd difficulties raised by the Pasha of Mosul may speedily be removed, in order to profit by the generosity of the French government. As usual, they have nobly encouraged these researches, so important, perhaps, to history, and, at least, so useful towards a knowledge of ancient art among the bye-gone nations of Mesopotamia. Grant that such liberal intentions be not frustrated by ignorance and barbarism!

Permit me, Sir, by means of your journal, publicly to offer my thanks to M. M. Burnouf, Guiguiaut, Letronne, Lenormant, Raoul-Rochette, and, in short, to all those who, through love of science, have kindly aided your proceedings in my favour, and supported me with the influence belonging to their names and reputation. I still hope they will reap their reward in assisting me to bring to light a monument now unique, and a worthy exercise of their learning and intelligence.

E. BOTTA.

The foregoing letter was accompanied by several drawings, to which M. Botta makes no allusion therein. They are as follows:—

Plate XLIV. This plate represents the personage with a *chasse-mouche*, or fan, described by M. Botta in his fourth letter.

Plate XLV. This inscription was found over the last chariot, wall xx, near the angle of passage No. V; it is wanting in several characters at the end.

Plate XLVI. This plate contains a part of the inscription found under the bas-relief containing the figure of a man lying flat on his face by the edge of a river; wall xiv at the angle of passage No. II. The hollow observable at the bottom is caused by the parasol of the chariot beneath.

Plate XLVII. Commencement of the inscription upon the lower border of the dress worn by that personage who is seen behind the standing captives, wall xxviii.

Lastly, I received, with the fifth letter, the following copy of a brick from Khorsabad.

M. Botta accompanied it with these remarks:—

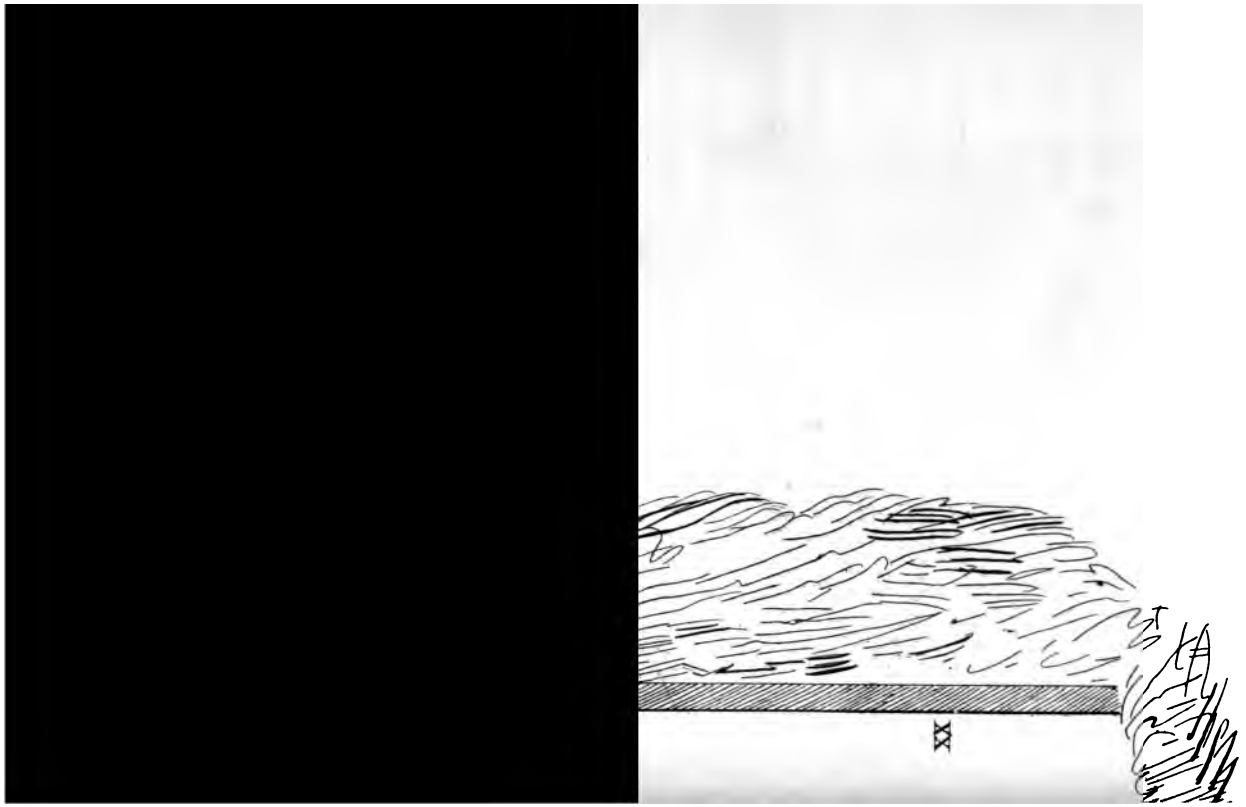
"This brick is very similar to a small one of which I before sent a copy, but yet there are certain differences, proving, in my opinion, that these inscriptions are traced by the hand and not stamped with a mould. It is doubtless a fact that I could easily and satisfactorily confirm, only, to make myself understood, the objects themselves must be seen."

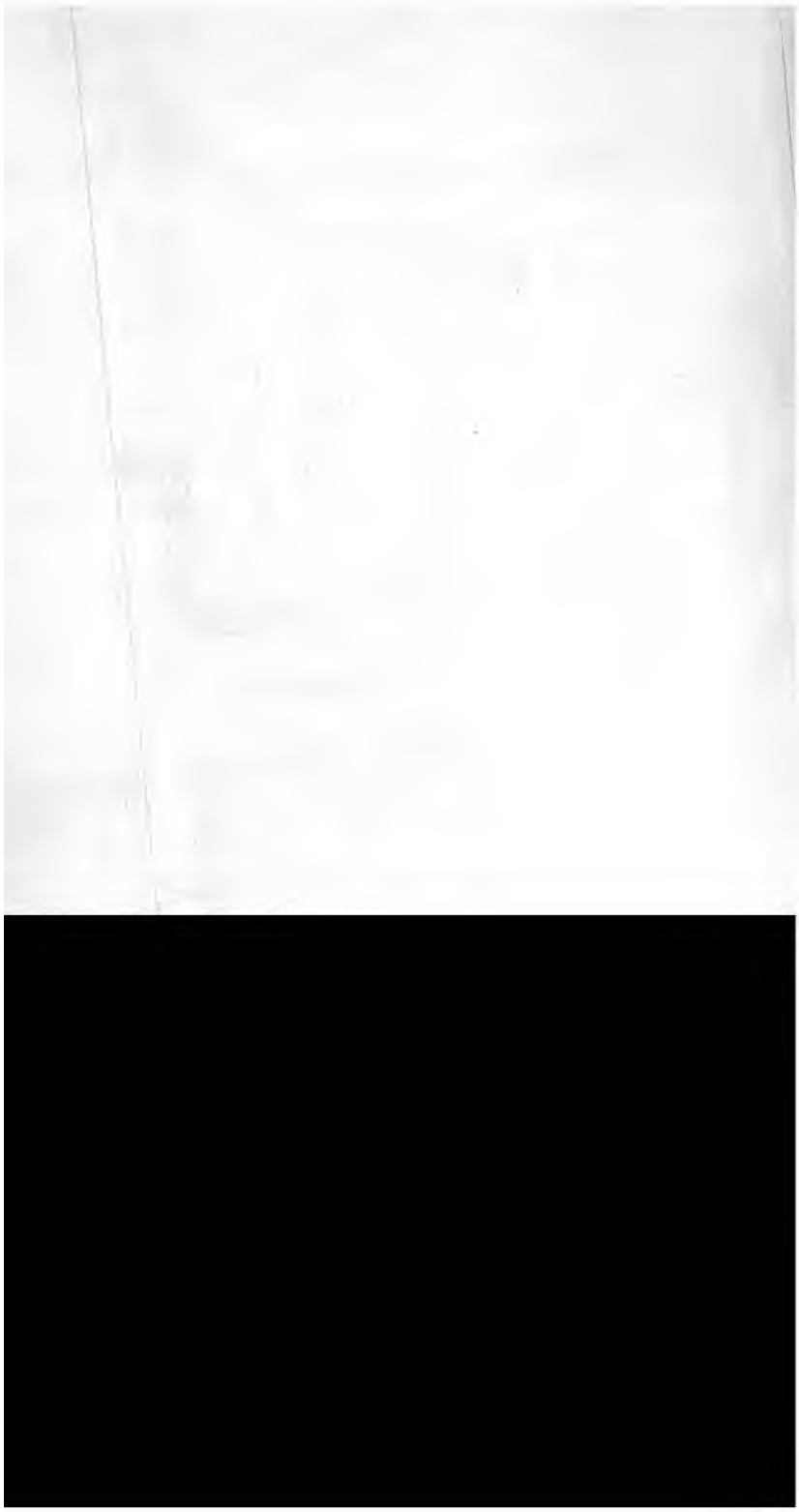
The little brick to which M. Botta alludes, forms part of a collection of copies of inscriptions on bricks and stone, sent to me by him since the commencement of his excavations within the compass of Nineveh itself, and which I was about to publish, when the receipt of his first letters from Khorsabad induced

me to postpone my project. I reserve these copies for the great work on Khorsabad, by M. M. Botta and Flandin, that will appear hereafter, unless the length of time requisite to decipher the inscriptions should demand an earlier issue.

JULES MOHL.

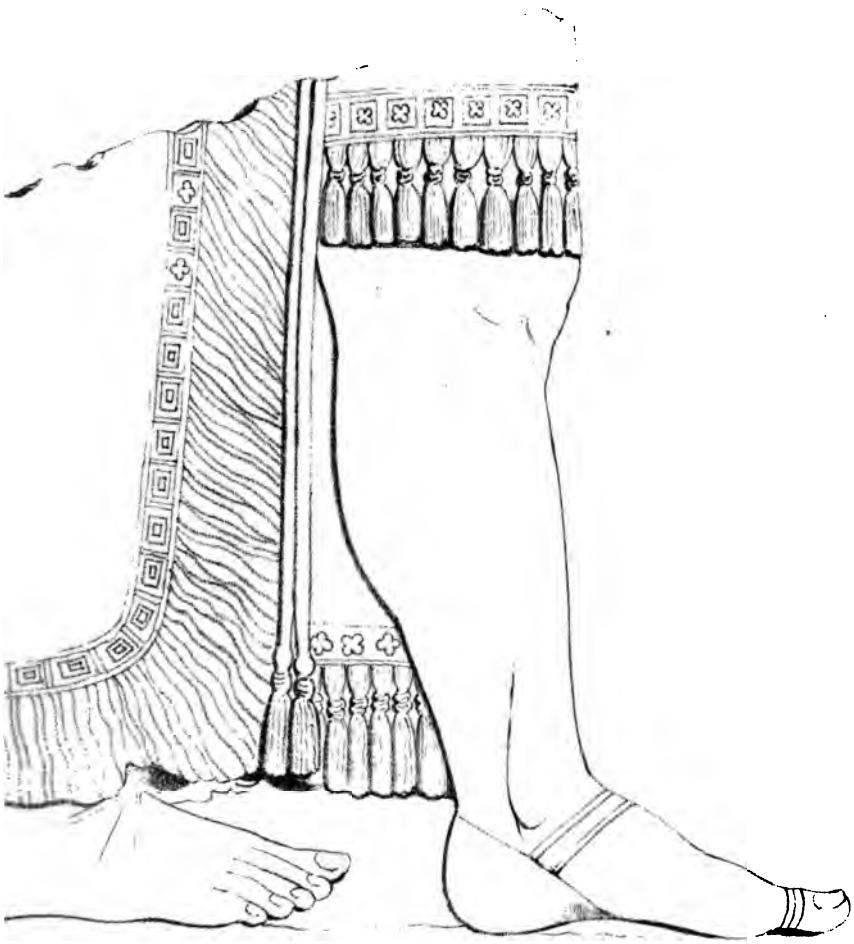
END OF THE FIRST SERIES.

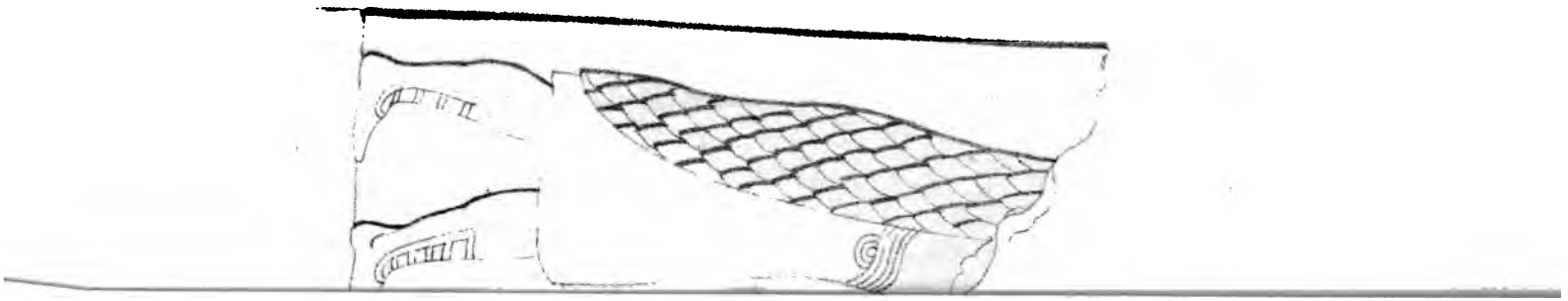


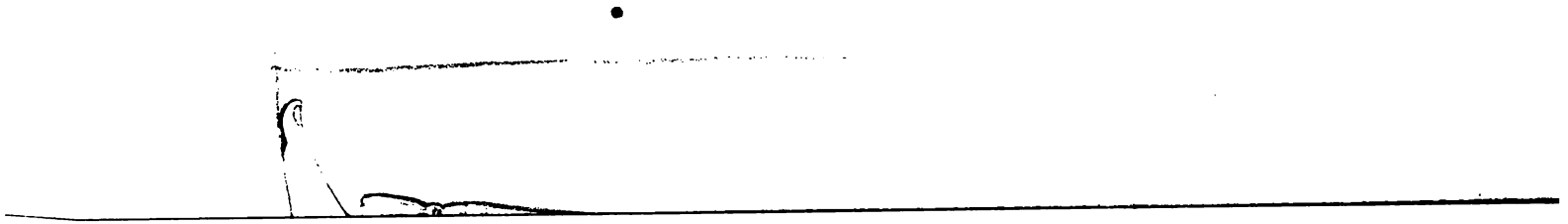


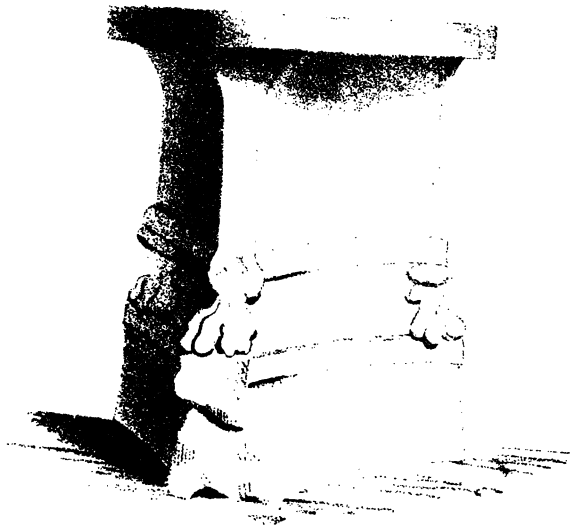
PL. III.

PL. IV.









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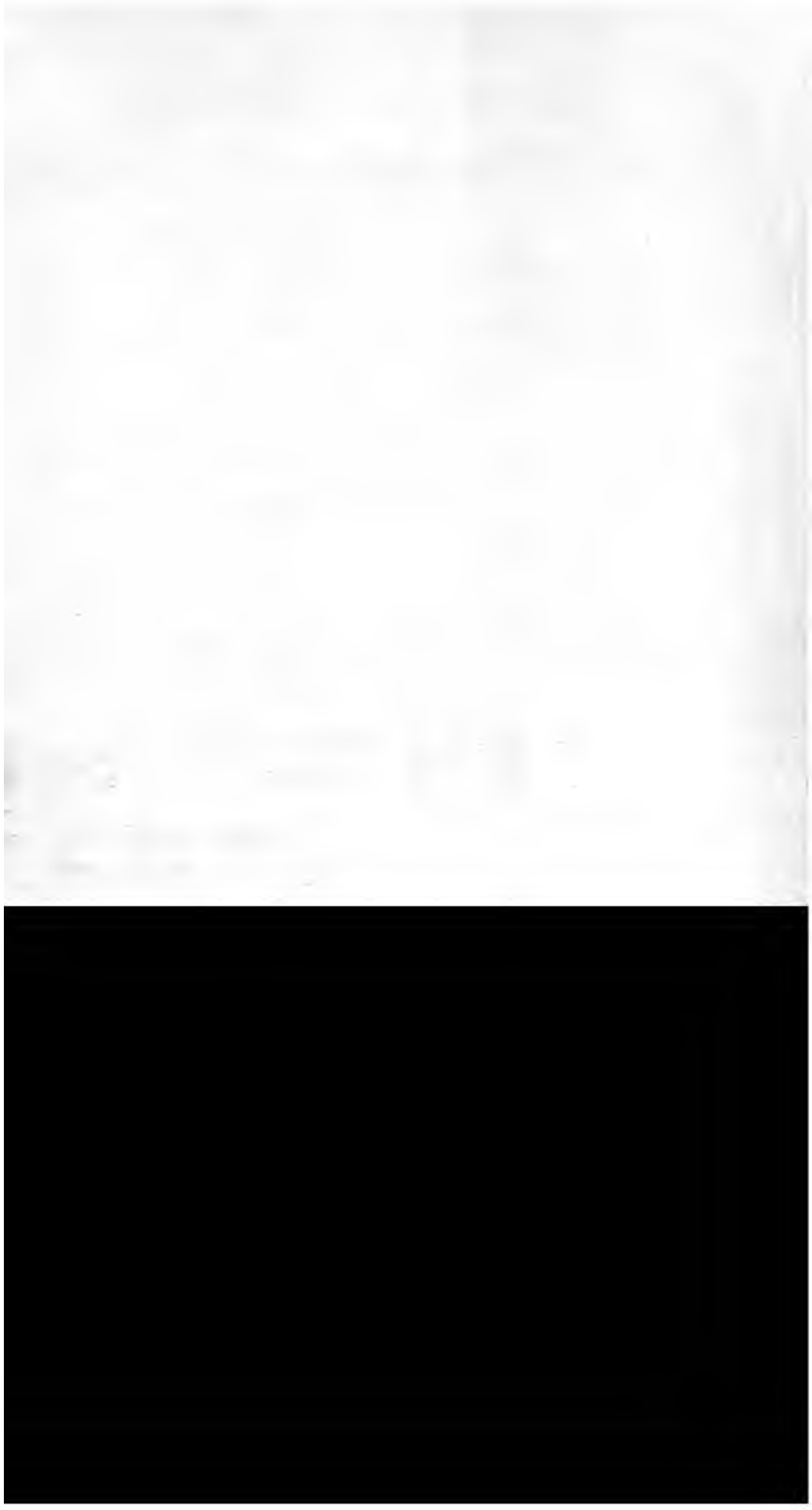

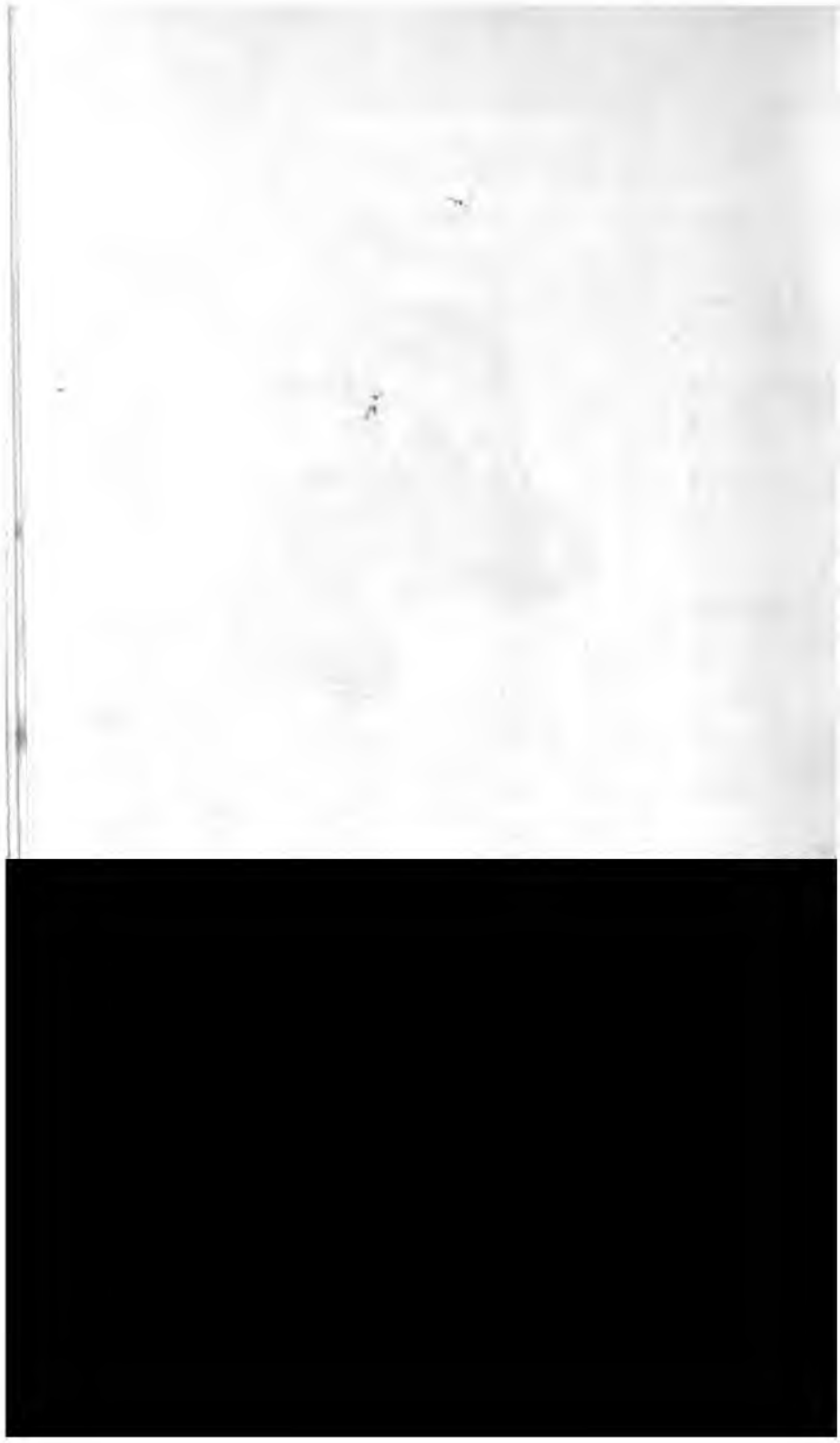

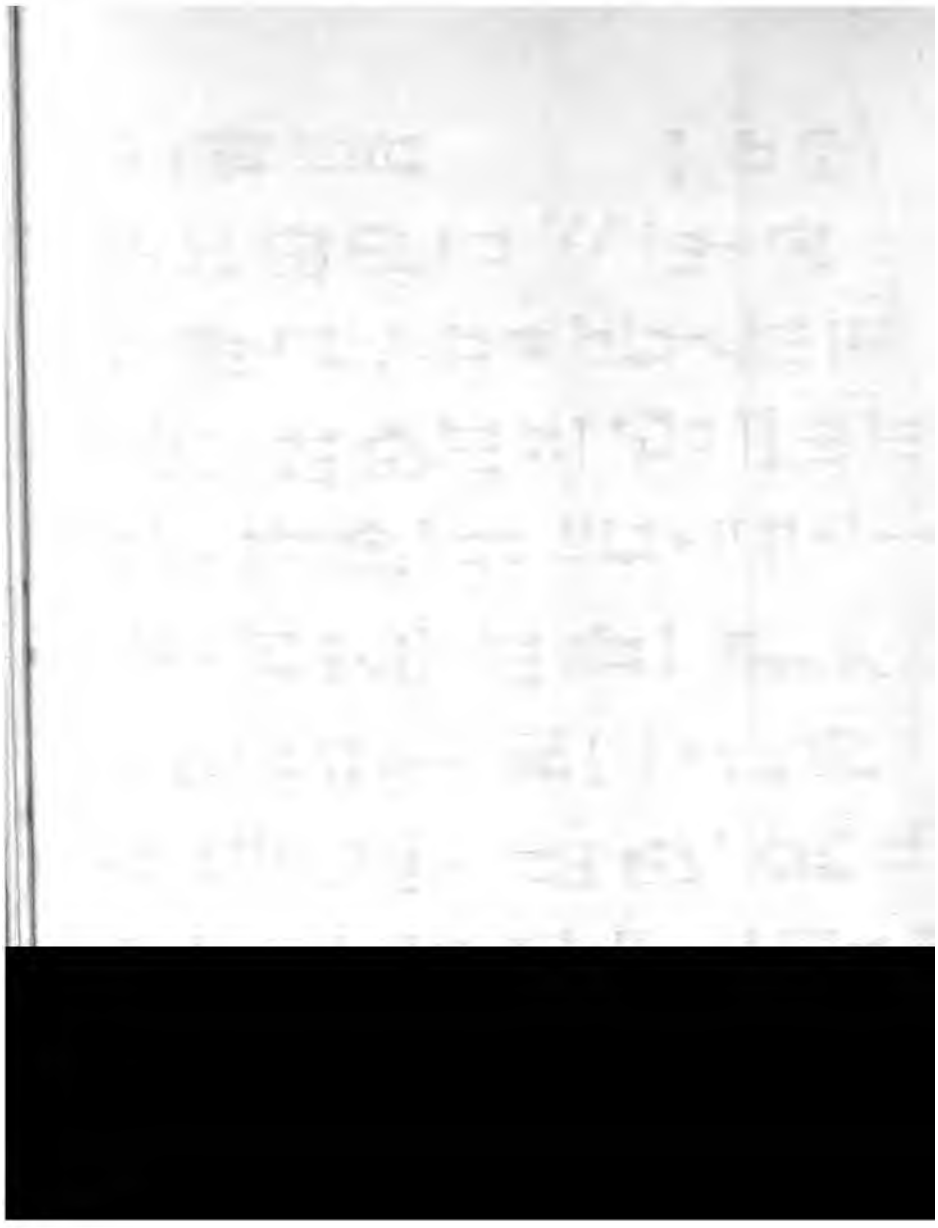

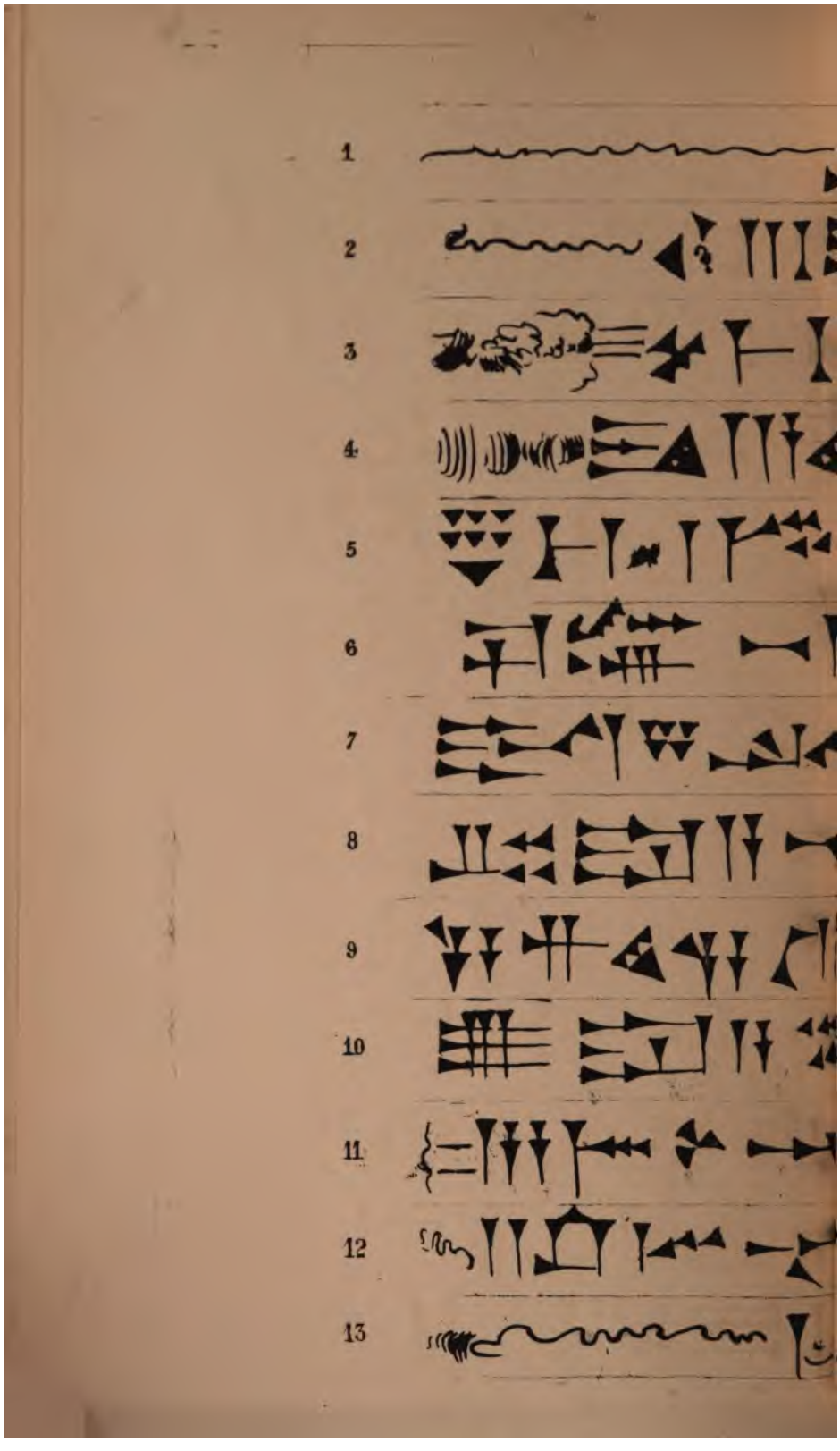
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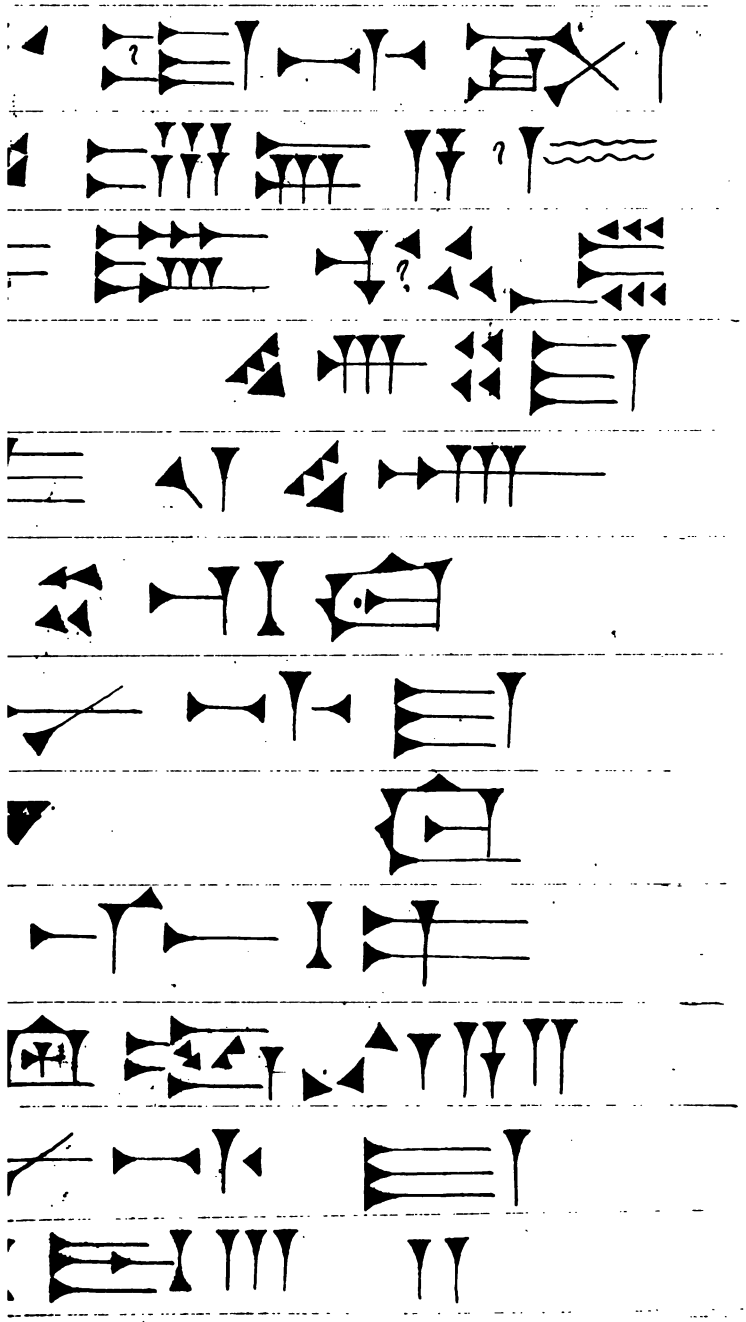

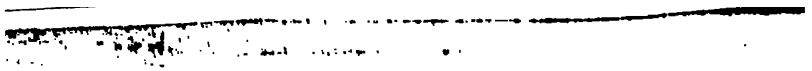

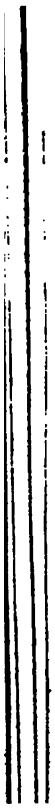

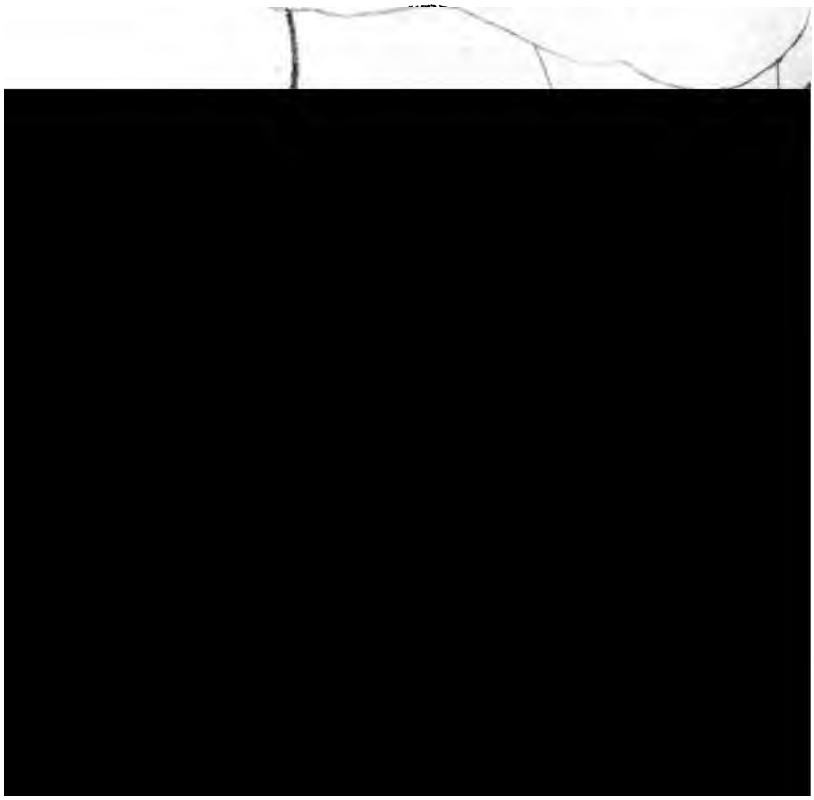

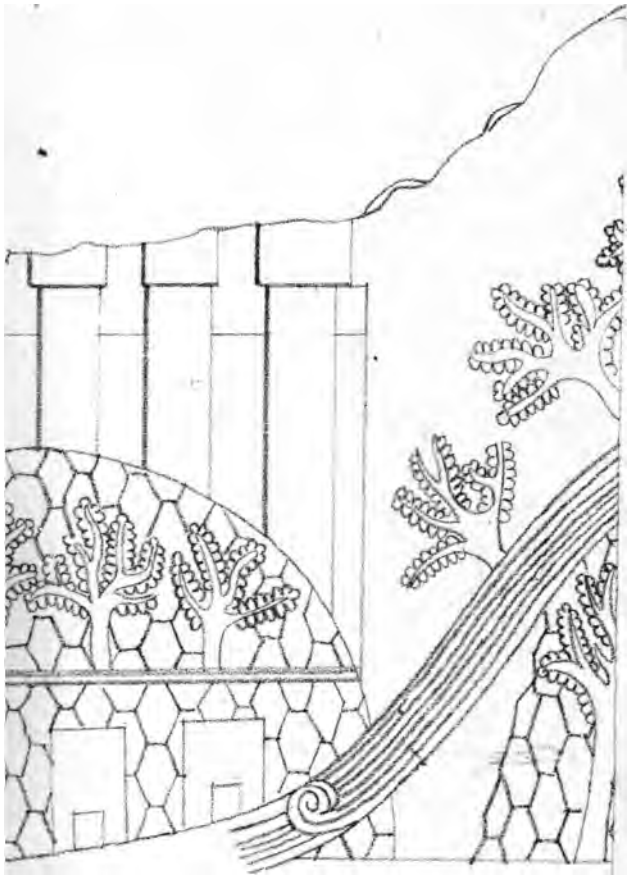

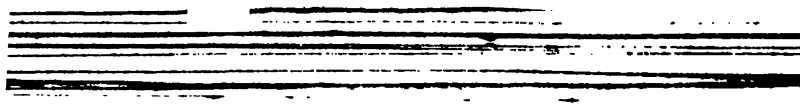

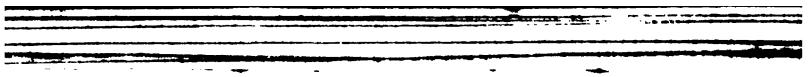

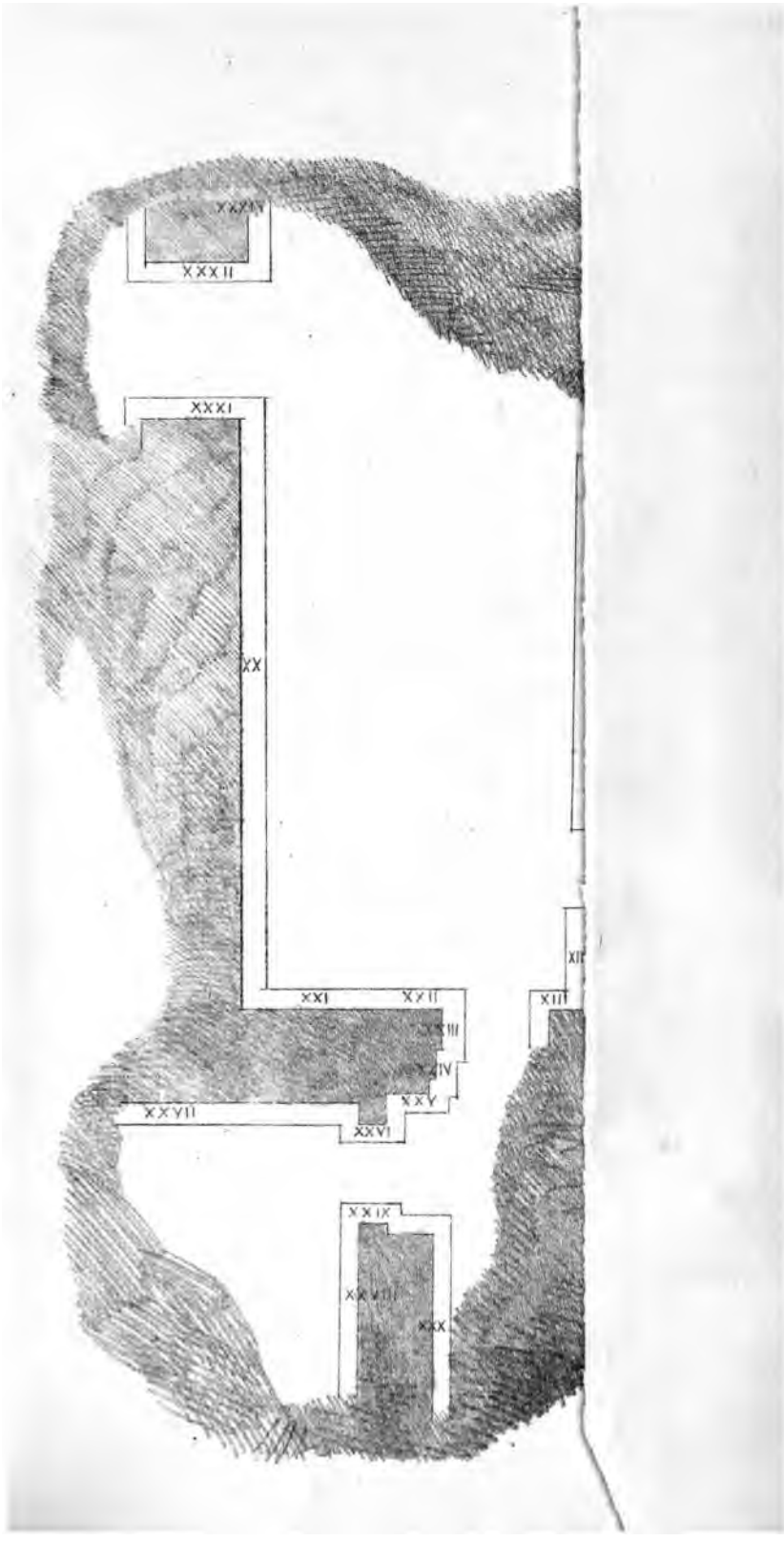
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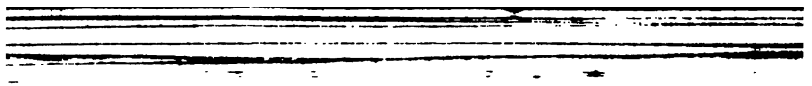

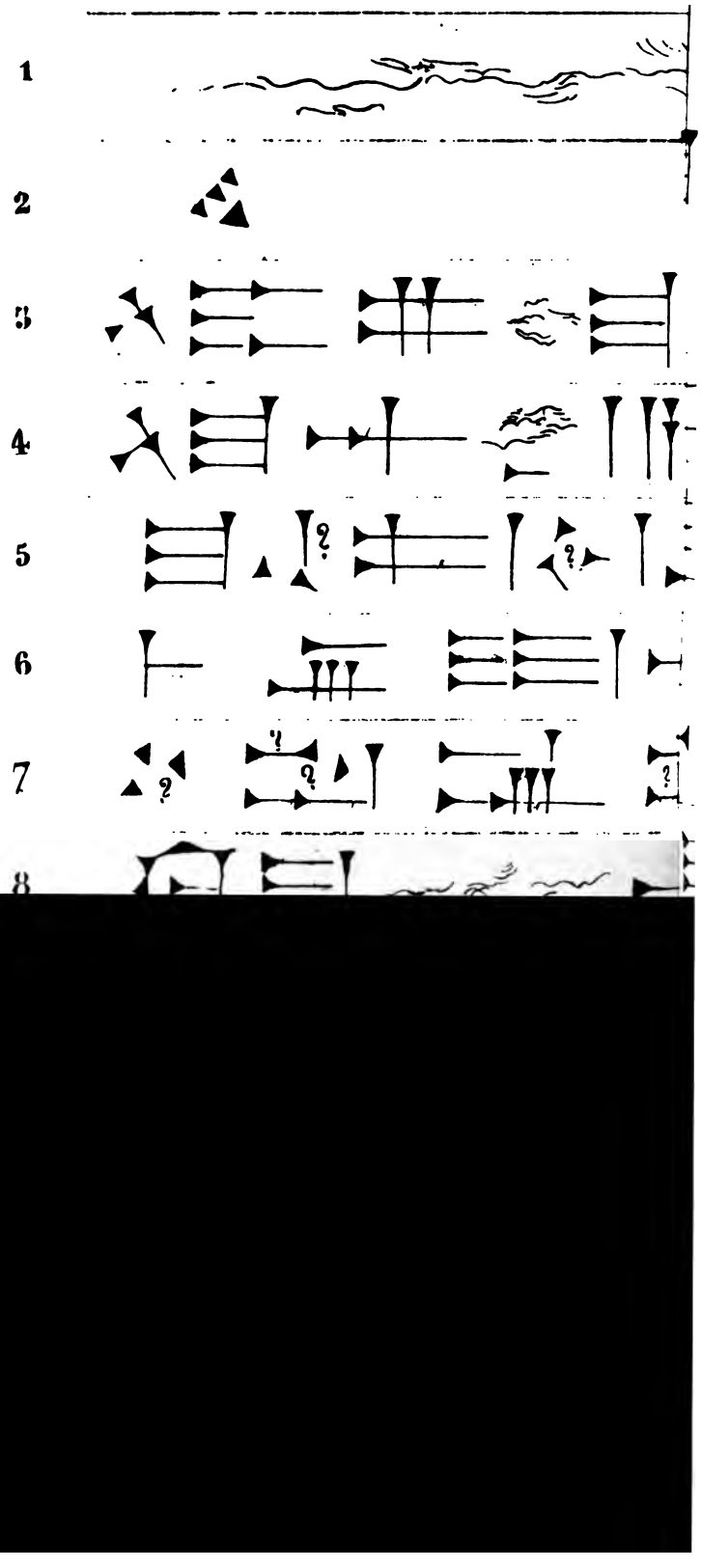
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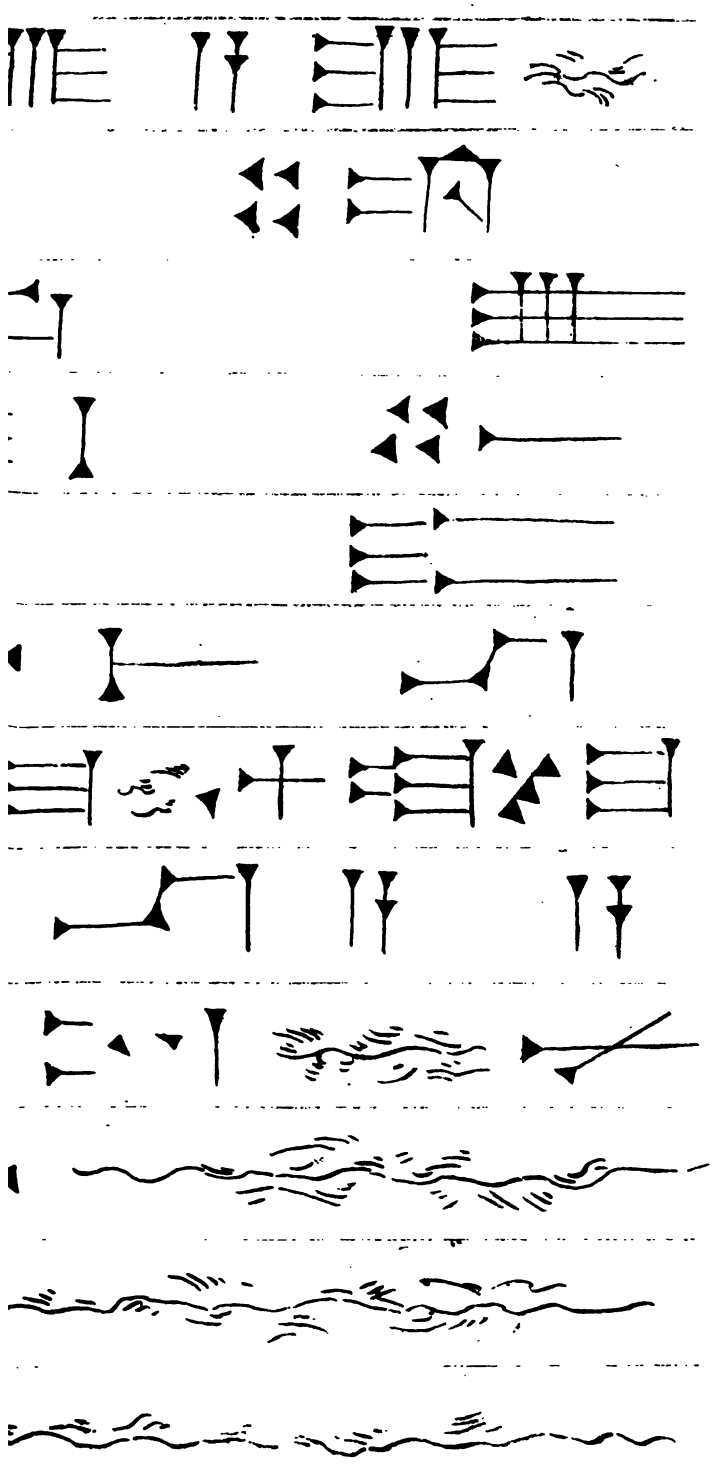

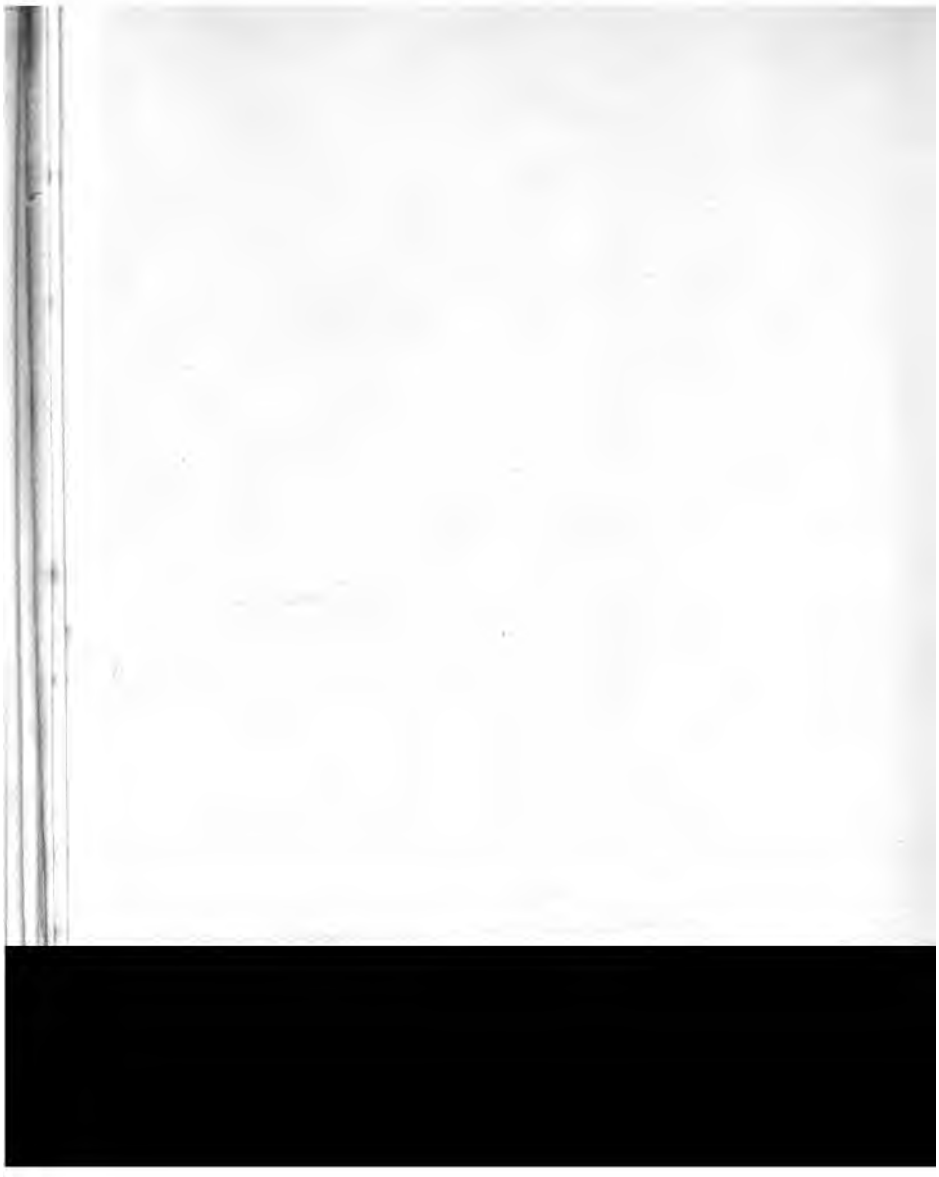

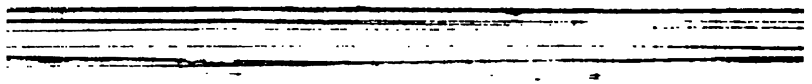

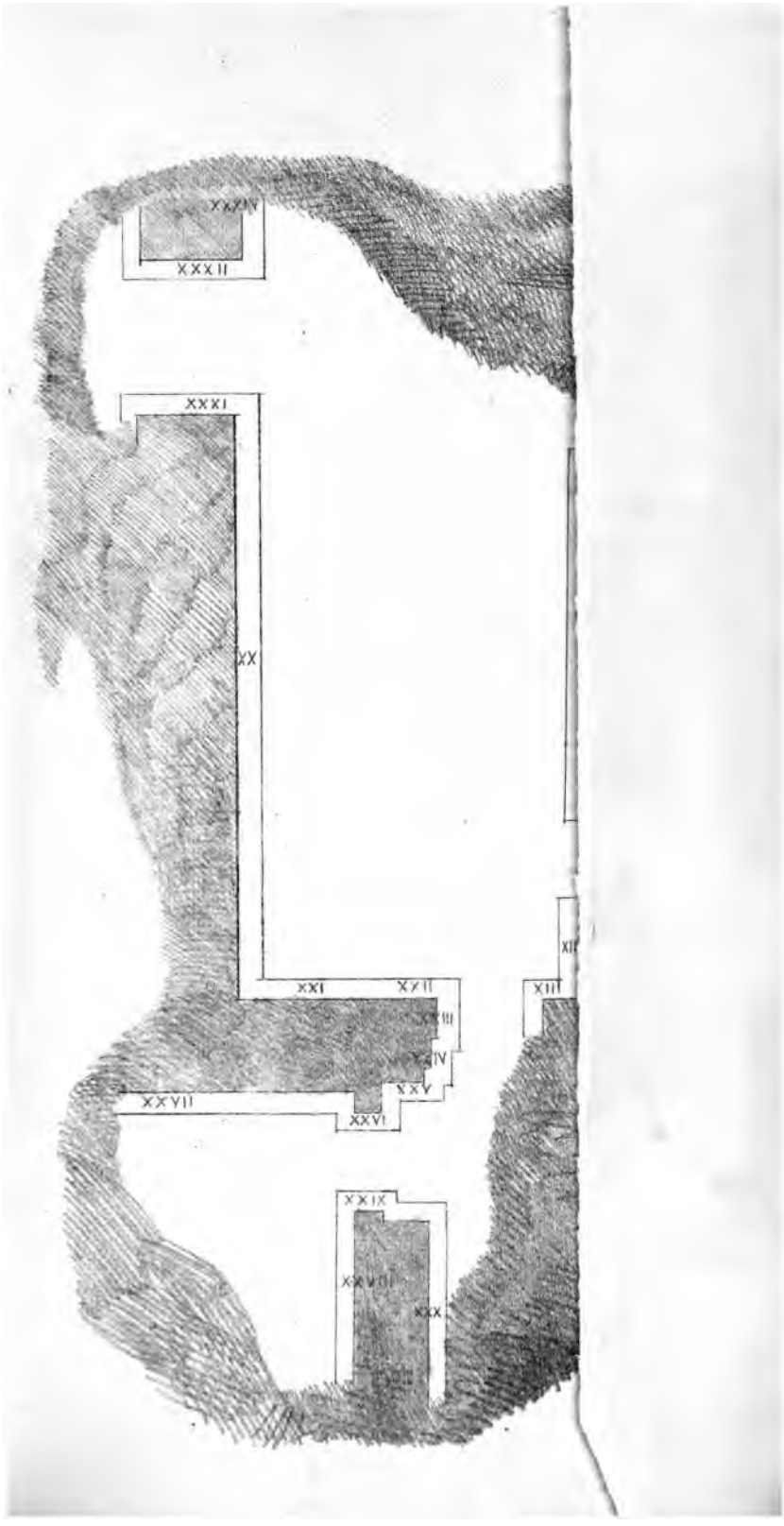
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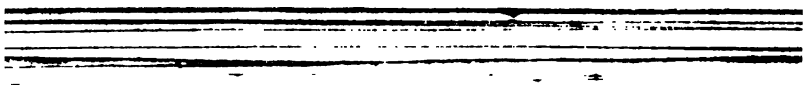

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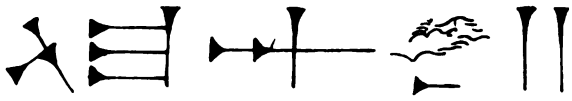

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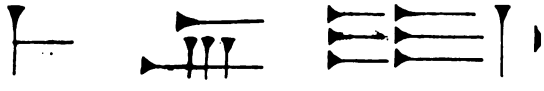

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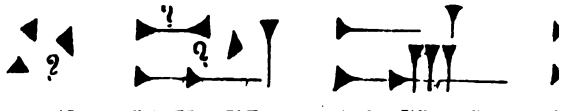

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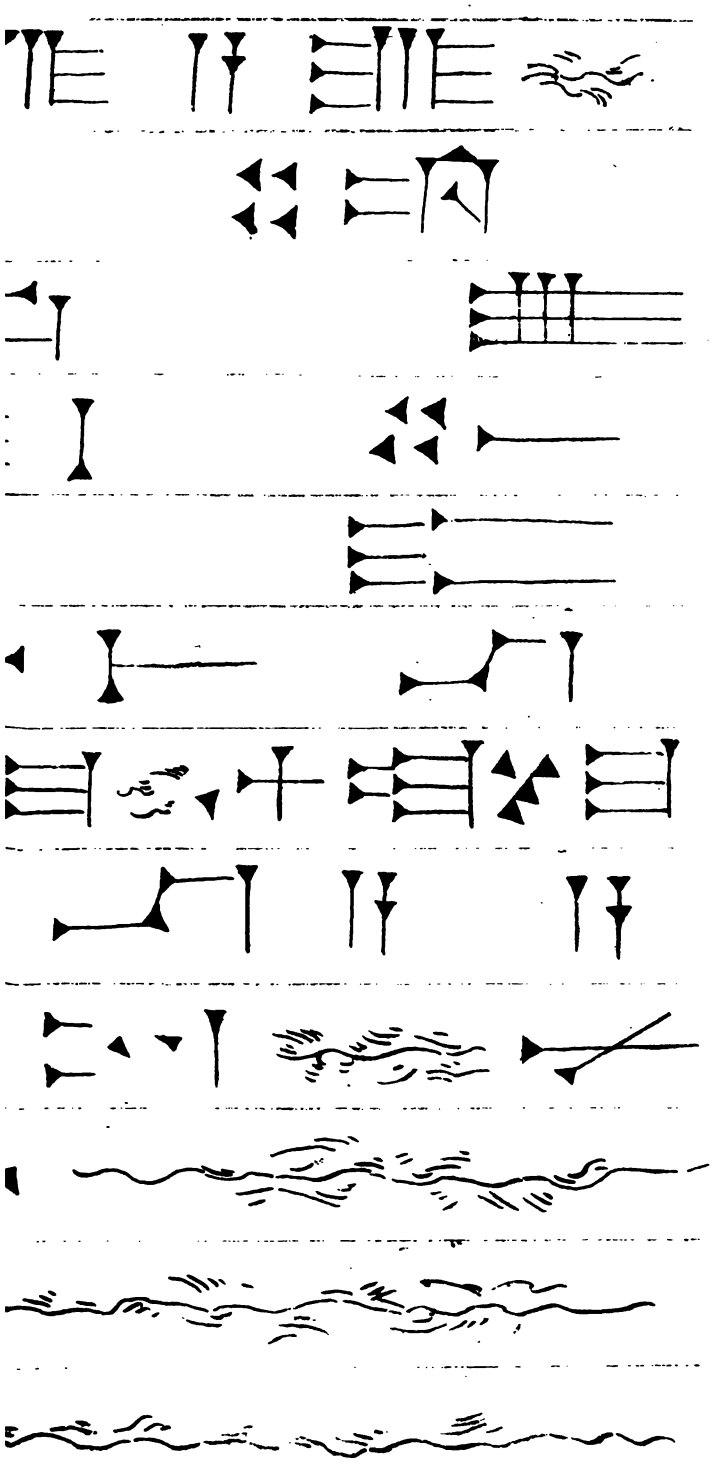

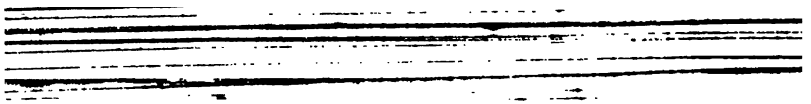

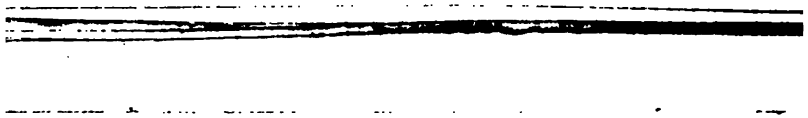

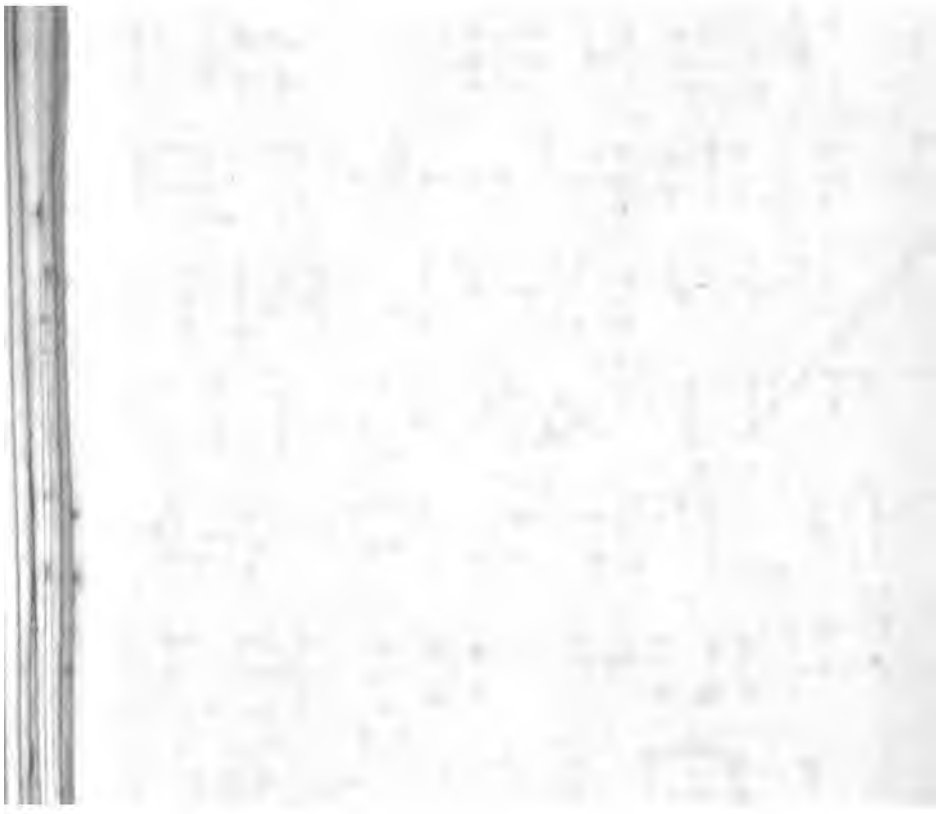

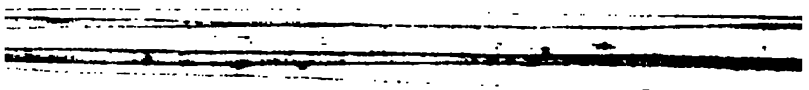

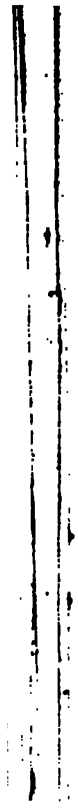

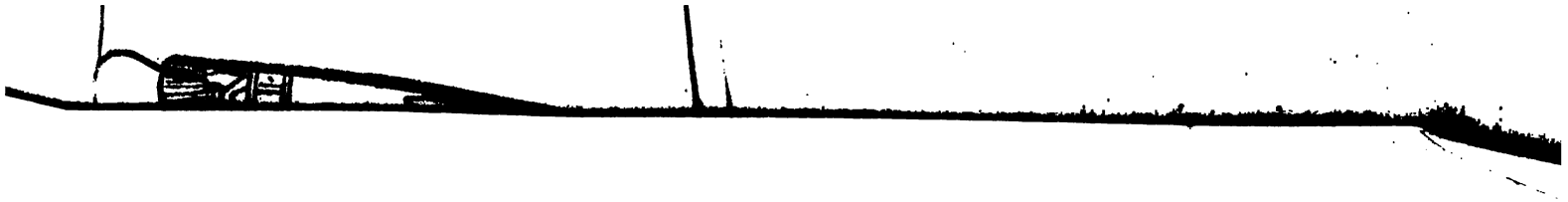

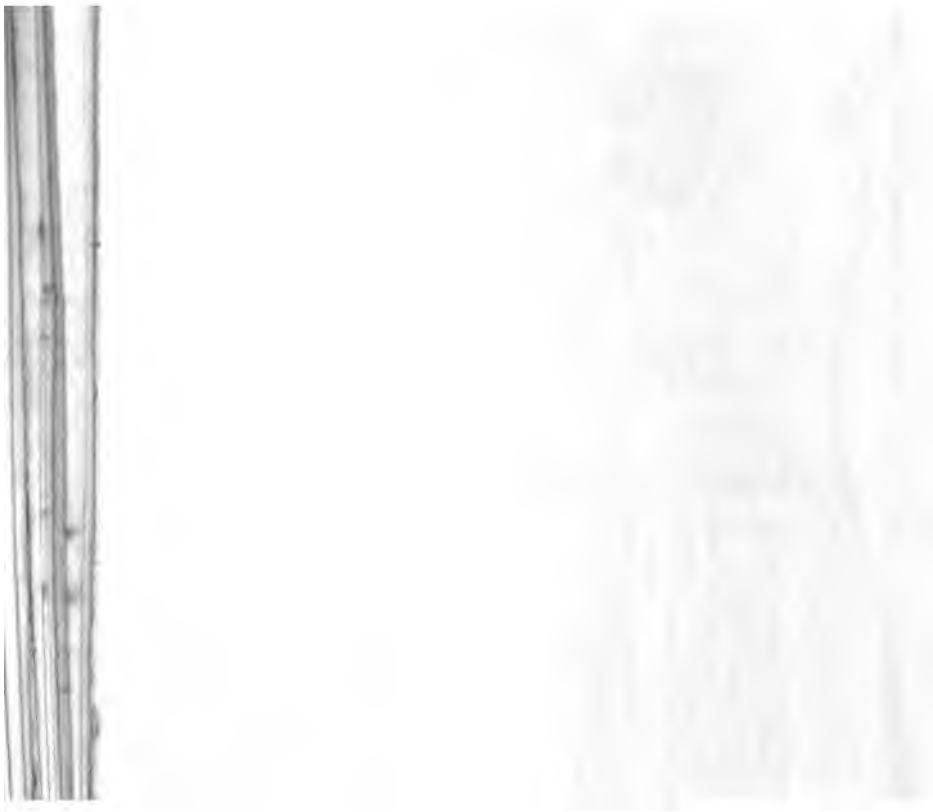

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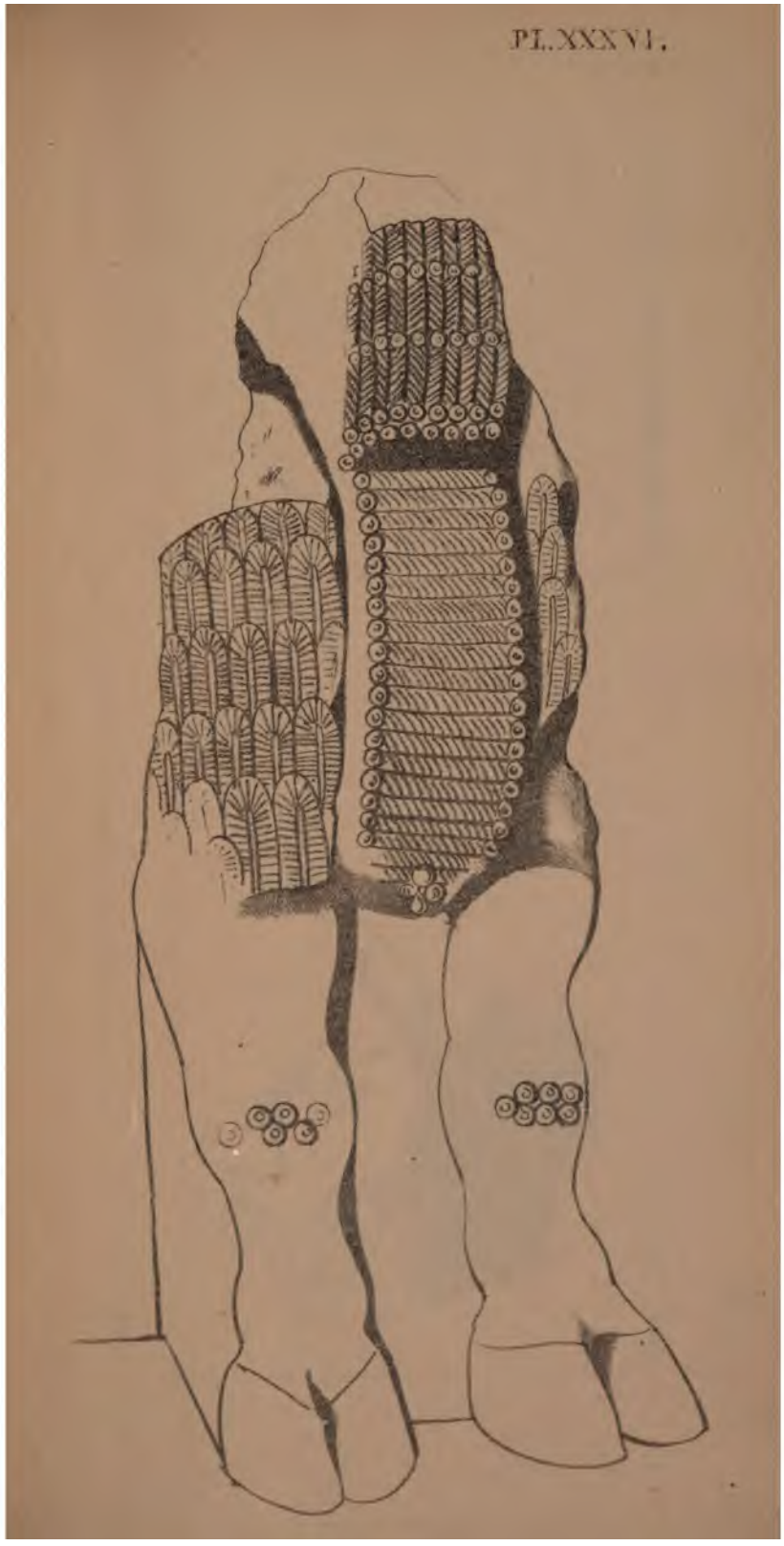

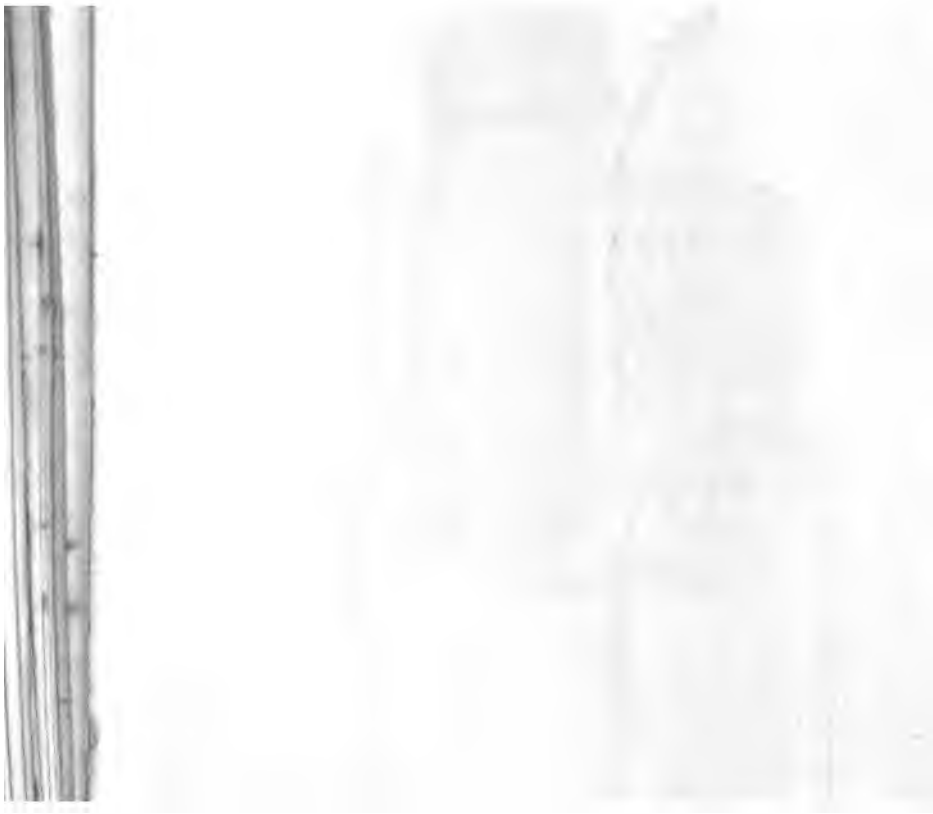

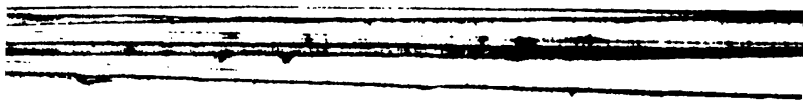

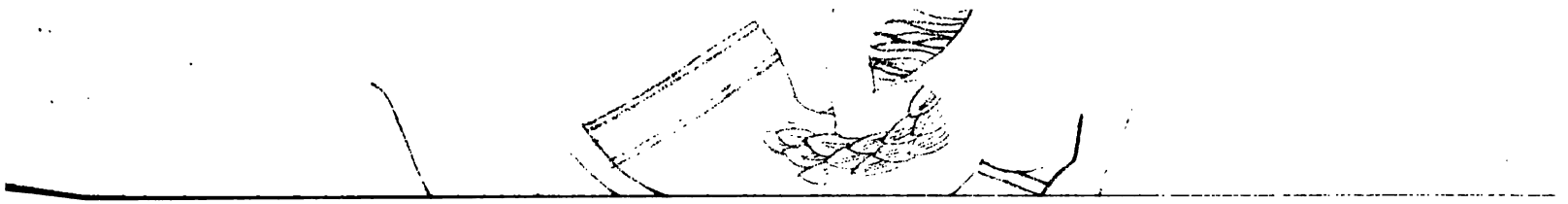

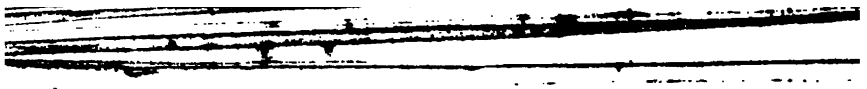

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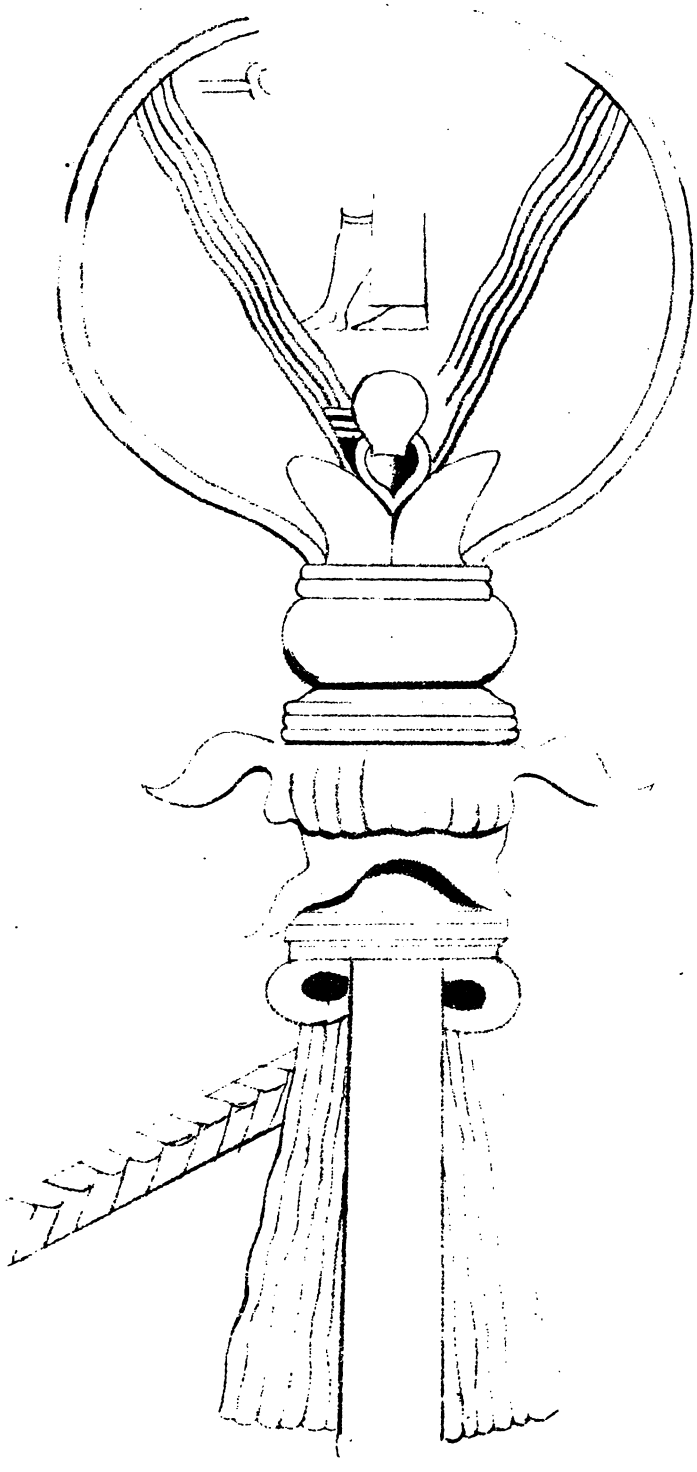

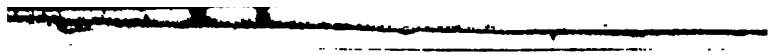

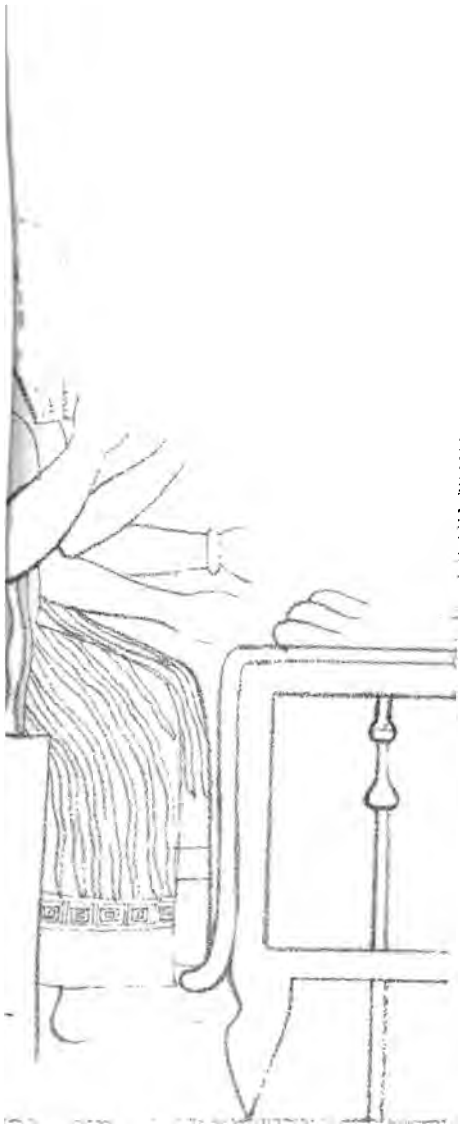

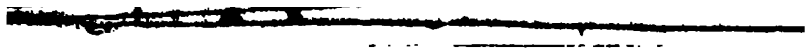

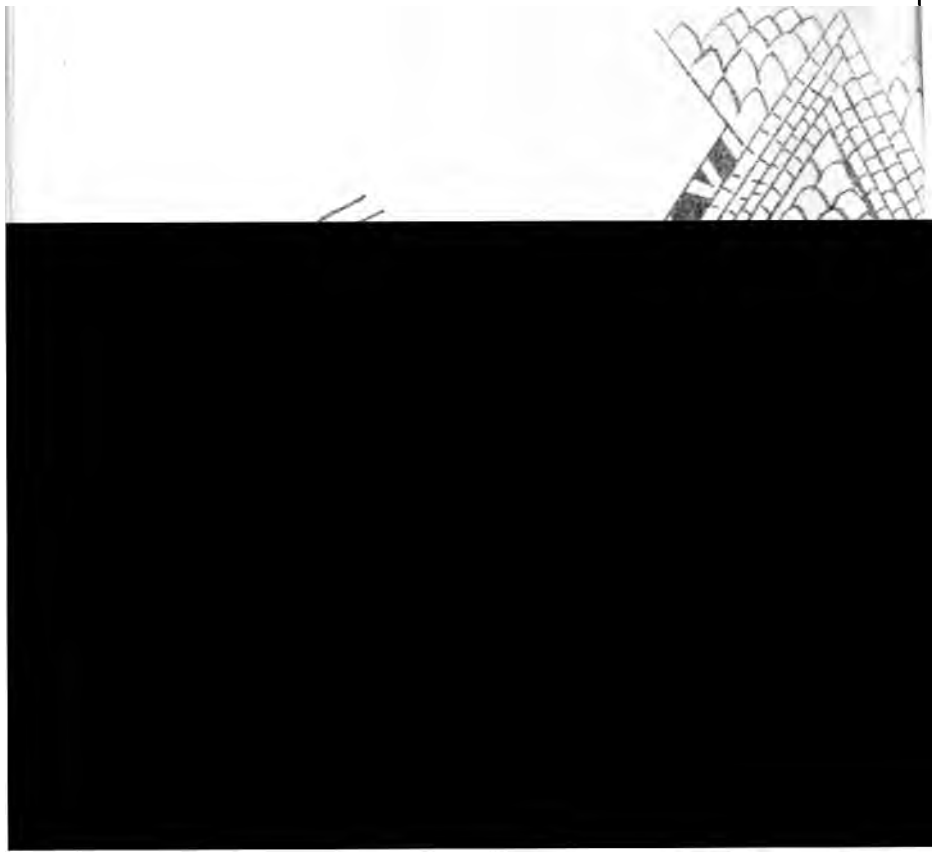

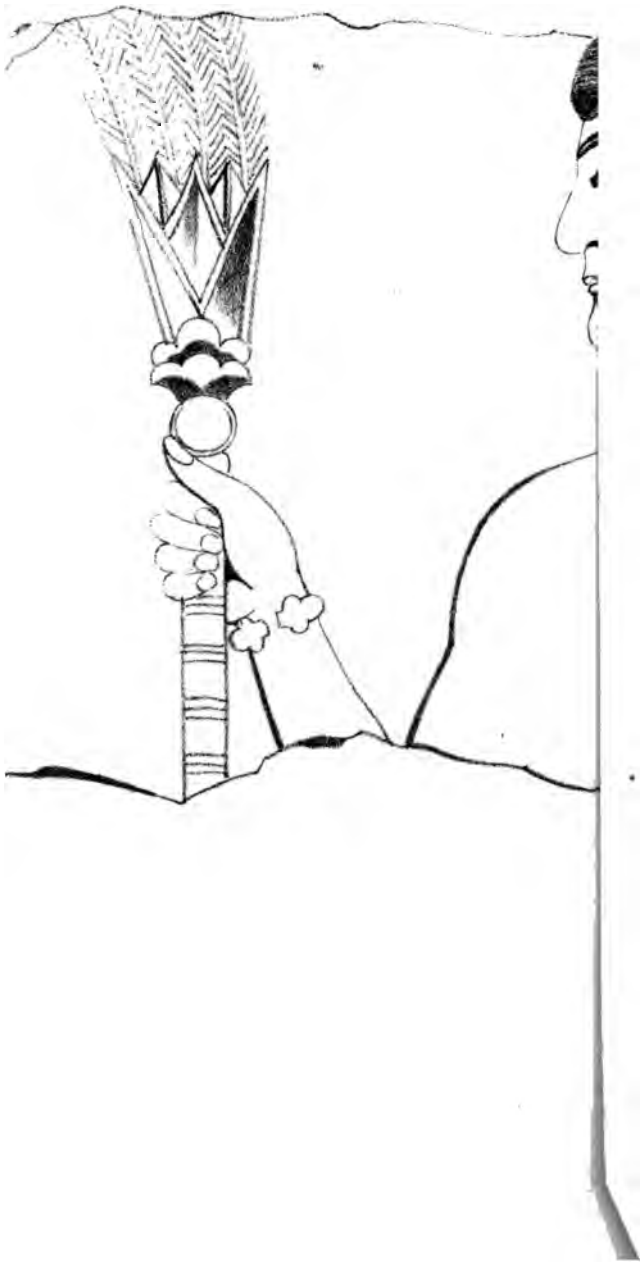

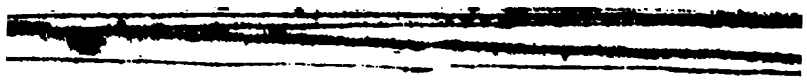

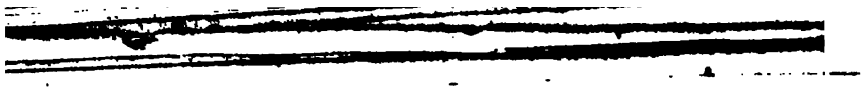

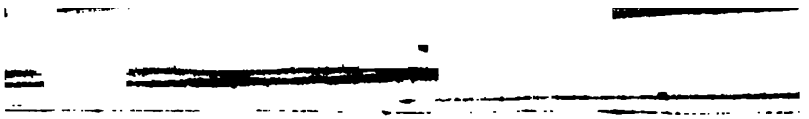

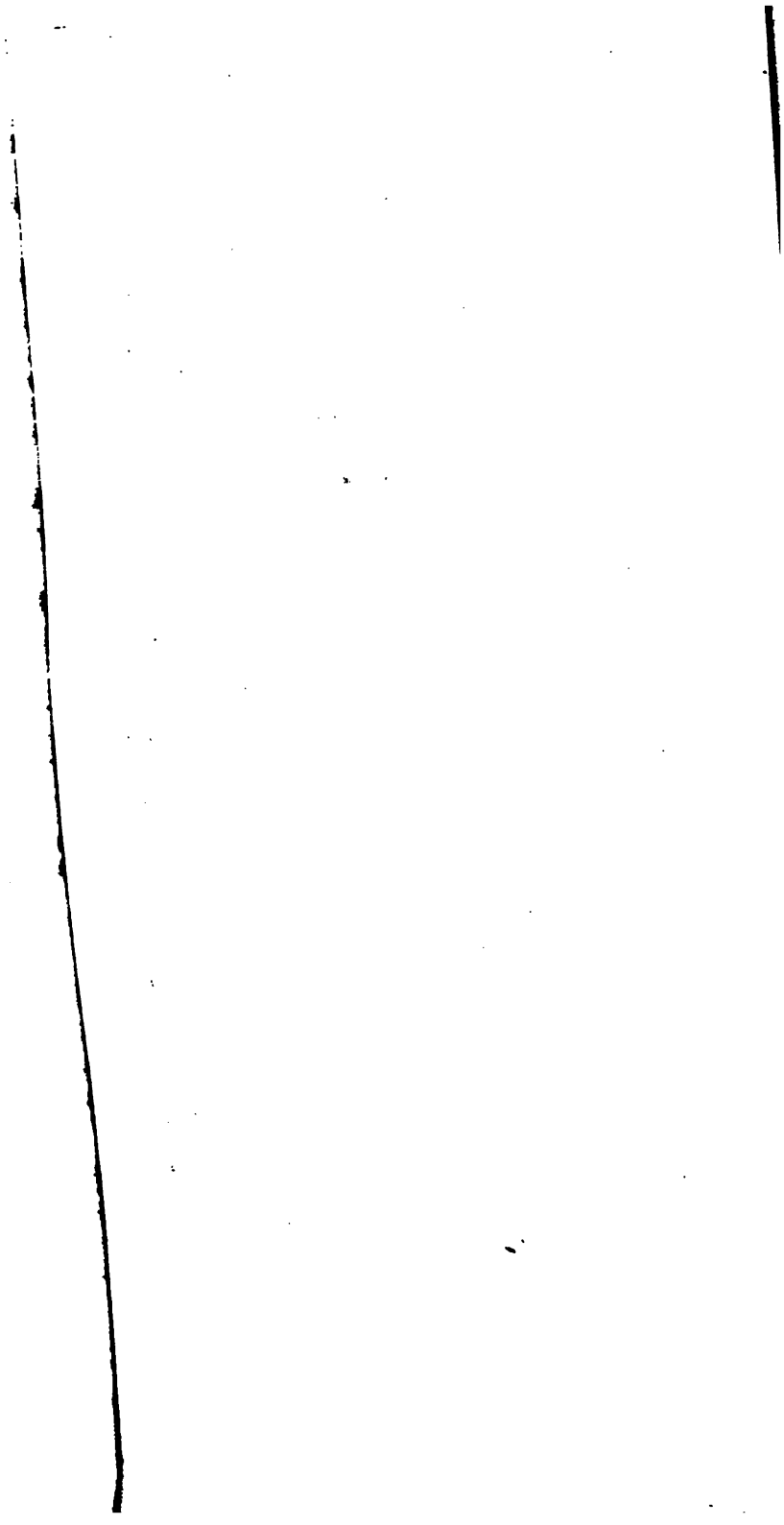

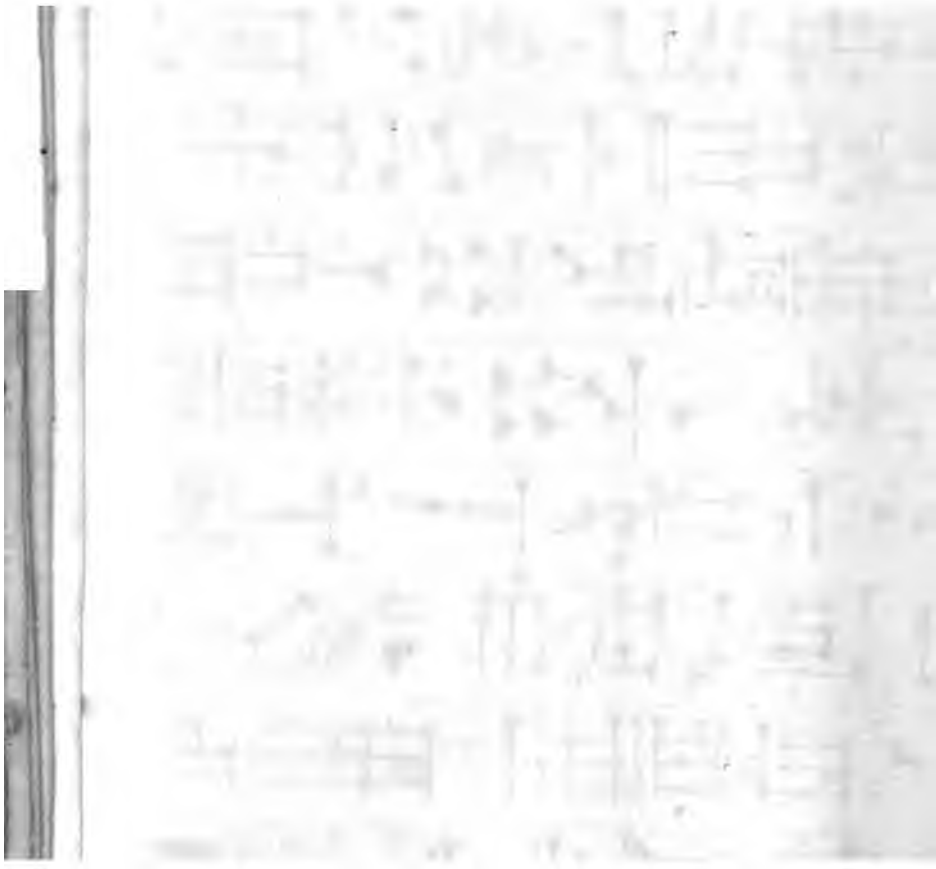

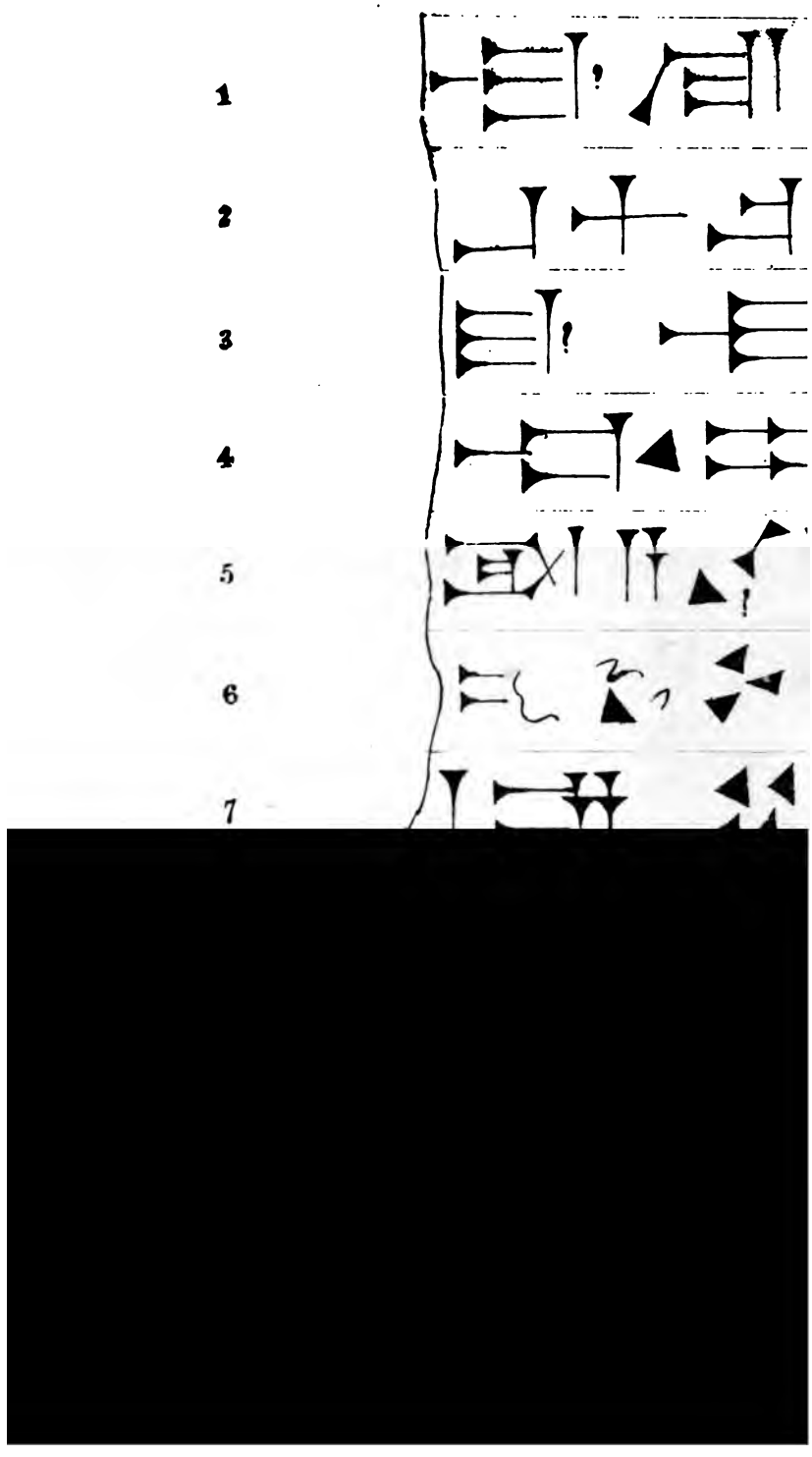
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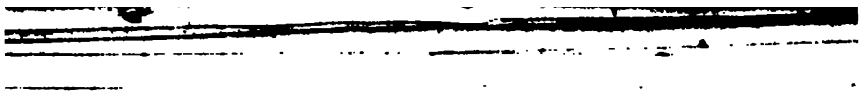

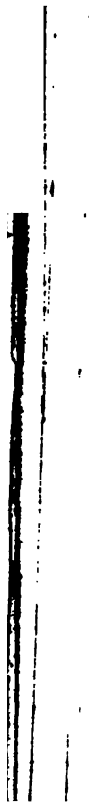

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